

STRONG ARTS, STRONG CULTURE STRONG COMMUNITIES



ku arts

Aboriginal artists and
art centres of South Australia

**STRATEGIC
PLAN** 2019 – 2023

ACKNOWLEDGEMENT

Ku Arts acknowledges the many Aboriginal and Torres Strait Island nations on whose lands we are living and creating.

Our head office is on Kurna yarta. We acknowledge the Kurna people as the traditional owners of this land and respect their living culture.

We acknowledge our founders, the artists of the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. The Indigenous language used throughout this document is Pitjantjatjara, in honour of our organisation's heritage.

TABLE OF CONTENTS

Our Vision	3-5
Executive Summary	6
About Ku Arts Strategic Plan 2019-2023	6
Our Mission, Purpose & Values	7
Case Study: APY Infrastructure Projects	8
Our Priorities	9
Artistic & Cultural Vibrancy	9
Our Goals	10-11
Goals & Related Success Factors	12-14
Case Study: SICAD Project- Dunjiba Designs	15
Context	
• History	16
• Internal Situation	17
• External Situation	18
• Collaborators & Competitors	19
Strategy	20-22
Case Study: Partnering for Employment Pathways	23
South Australian Art Centres & SICAD Communities	24
Organisational Support Planning	
• Key Issues	25
• Financial Overview	25
• Management	26
• Organisational Staff Structure	27-28
• Key Business Risks	29

Aboriginal and Torres Strait Islander people are advised that the following document may contain images of people who have passed away.



Dallas Brady standing strong on Adnyamathanha country for the Yurtu Ardla project.
Photo by Dave Laslett

‘We want a good future for the next generation’

KU ARTS DIRECTORS, 2018

OUR VISION

Ku Arts is the South Australian support organisation for Aboriginal art centres and artists. We have a twenty-year history of providing advocacy, support services, creative skills and professional development opportunities for artists and arts workers across all stages of their careers in support of a strong and vibrant Aboriginal and Torres Strait Islander visual arts sector.

We have great aspirations for our Aboriginal art centres and communities and want to play a part in maintaining and celebrating culture in every part of our work. We know this is especially important for our young people- they are our future leaders. Through our work we wish to contribute to their creativity, health, wellbeing and hopes.

Ku Arts is an organisation that looks forward and outwards, building new relationships across sectors locally, nationally and internationally, while exploring new ways of doing and creating. Through this we also hope to spread the broader benefits of the arts and will think holistically as we do our work. We recognise that engaging in arts and cultural practice has positive wellbeing and economic benefits for artists and communities.

Ku Arts will always look, listen, learn and speak our stories.





WE WILL LEAD IN

Promoting Aboriginal art centres and artists of South Australia

Arts development in communities across South Australia

Providing practical, professional support services to our member art centres

Encouraging the voices and participation of emerging artists and younger generations

Strong governance, with clear strong rules

New ways of creating, thinking and doing

WE WILL PARTNER WITH

Aboriginal art centres and artists of South Australia

The diverse Aboriginal nations across South Australia and beyond

Government and non-government partners across sectors

Corporate and philanthropic entities who want to walk with us in our vision



EXECUTIVE SUMMARY

In 2018, Ku Arts celebrates twenty years as the South Australian support organisation for Aboriginal art centres and artists. There is much to celebrate and reflect on in our history.

Over the past two decades, Ku Arts has supported three burgeoning arts and craft centres in the APY Lands grow to seven, purpose-built, fine art studios that have developed the careers of some of the most successful and dynamic contemporary artists in Australia today. Additionally, we have supported artists in regions outside of the APY Lands through Arts Ceduna and those not represented by art centres through the Statewide Indigenous Community Arts Development (SICAD) project.

The period from 2016-2019 has been a time of transformation for Ku Arts, with the implementation of recommendations from the 2015 independent review into our corporation's affairs. The transition brought many challenges, however, in 2017/18 under new leadership and with a revised staff structure, Ku Arts regained its stability and focus on core services and programs for our membership.

The Aboriginal and Torres Strait Island visual arts sector has changed immensely in twenty years and it follows suit that Ku Arts, as the

South Australian Aboriginal arts support agency, is responsive to this shifting landscape. Our strategy over the next five years is one of stabilisation and steady growth, with a focus on relationships, advocacy and professional service delivery. It is an exciting time for Aboriginal and Torres Strait Islander visual arts nationally and particularly in South Australia, with the success of Tarnanthi Festival of Contemporary Aboriginal and Torres Strait Islander Art and plans for a National Aboriginal Arts and Cultures Centre in Adelaide CBD. Ku Arts will ensure art centres, artists and cultural practitioners across the state have the capacity to participate in these developments and reach their full potential.

Our work is made possible through the continued support of the Federal Government through the Department of Communications and Arts Indigenous Visual Arts Industry Support (IVAIS) program, and at a State level through Arts South Australia, Department of Premier and Cabinet's Multi-Year Organisations and Aboriginal and Torres Strait Islander Development streams.

ABOUT KU ARTS STRATEGIC PLAN 2019-23

The Ku Arts Strategic Plan 2019-23 is a revision and extension of the 2019-21 plan released in July 2018. It further consolidates Ku Arts' period of organisational transformation to one of stability and steady growth.

The extended strategic plan also aligns with key sector strategies released since, such as the Arts & Culture Plan South Australia 2019-24 and the Australia Council Strategy Creativity Connects Us 2020-2023. It continues to be underpinned by the Department of Communication and Arts Indigenous Art Centre Plan.

MISSION

Arts kunpu, tjukurpa kunpu, waltja tjuta kunpu

Strong arts, strong culture, strong communities

OUR PURPOSE

Ku Arts works for and with Aboriginal artists, art centres and arts workers across South Australia, delivering support services that allow them to realise their aspirations.

Nganana kunpu kanyinma arts munu culture nganampa tjitji nganampa tjutaku.

We help keep arts centres strong, and our culture strong for our children- they are our future leaders.

OUR VALUES

Culture is the heart of our art and all that we do.

Respect for people, culture, language, difference and ideas.

Inclusive being open and honest, listening to the views of others, encouraging participation and collaboration.

Integrity professional service delivery, ensuring we are always ethical, accountable and transparent.

THE PRINCIPLES OF OUR CONSTITUTION UNDERPIN THESE VALUES:

Ngapartji ngapartji kulinma munu iwara wanama tjukarurungku Respect each other and follow the law straight

Piluntjungku Peaceful and calm

Kalypangku Conciliatory

Kututu mukulyangku Kindhearted

Tjungungku United

Ku Arts is building a warm nest that welcomes everyone and grows bigger over time.

ALISON MILYIKA CARROLL,
ANANGU MAYATJA, 2018

Alison Milyika Carroll in the Ernabella Arts ceramics studio with her granddaughter, Lavita, watching on. Photo by Ernabella Arts.

CASE STUDY

APY ART CENTRE INFRASTRUCTURE UPGRADES

Ku Arts successfully lobbied for a major Anangu Pitjantjatjara Yankunytjatjara (APY) Lands art centre infrastructure upgrade rolled out from 2011-13 across 6 art centres. In total, \$4million was secured, with major funder being from the Australian Government Department of Regional Australia as well as funds from Government of South Australia. The purpose of the project was to support the infrastructure needs and the economic growth of art centres on the APY Lands and included extensions and upgrades to studio spaces and facilities as well as further staff housing for 4 art centres to increase their operational capacity.

In 2019, Ku Arts secured \$430,00 from Government of South Australia for the next stage of infrastructure needs for the three Westernmost APY art centres, for works to be carried out in 2019-20.



APY Infrastructure upgrades 2012, Mimili Maku Arts. Photo courtesy of Adriano Pupilli Architects

OUR PRIORITIES

Art Centre Support

Practical, on the ground support for art centre boards, staff and artists, including governance, staff inductions, best practice management, arts worker training and development as well as supporting strategies for the engagement of emerging and young artists and cultural practitioners.

Advocacy

We make sure the voices of our member art centres and artists are heard. Ku Arts has lobbied on behalf of its membership on a range of issues including sustainable funding, employment opportunities in the arts and cultural sector and major infrastructure upgrades for art centres.

Professional Development

Ku Arts provides professional and creative skills development opportunities for artists and arts workers across all stages of their careers, in support of a strong and vibrant Aboriginal and Torres Strait Islander visual arts sector.

Statewide Community Arts Development (SICAD) Project

Ku Arts developed the Statewide Indigenous Community Arts Development (SICAD) Project in 2006, a program stream to support artists outside of APY Lands where there are typically no Aboriginal art centres.

Self-determination
community driven and led initiatives

Innovation
being relevant to current and future markets and, importantly, to future generations

ARTISTIC & CULTURAL VIBRANCY

Ku Arts ensures artistic and cultural vibrancy through:

Multi-disciplinary
working across artforms

Holistic thinking
art centres are a central part of community fabric, offering positive outcomes for health, education and wellbeing

Lilly Ulah, Untitled, acrylic on linen, 122 x 71cm. Photo courtesy of the Estate of the Artist and Ku Arts.

OUR GOALS

We are drawing a new map and making sure the road for Ku Arts is smooth ahead

DAVID MILLER, CHAIR, 2018

GOAL 1:

Support Aboriginal creativity, language and cultural maintenance through participation in the arts, and through supporting high quality art production

GOAL 2:

Keep community art centres and art projects strong

GOAL 3:

Support employment pathways for Aboriginal and Torres Strait Islander people in the arts and culture sector

GOAL 4:

Strong governance and strong business

GOAL 5:

Contribute to the development of a dynamic South Australian and national Aboriginal and Torres Strait Islander arts industry

GOALS AND RELATED SUCCESS FACTORS

GOAL 1: TO SUPPORT ABORIGINAL CREATIVITY, LANGUAGE AND CULTURAL MAINTENANCE THROUGH PARTICIPATION IN THE ARTS AND THROUGH SUPPORTING HIGH QUALITY ART PRODUCTION

KPI	CURRENT	2019	2020	2021	2022	2023	Meets the following strategic priorities			
							IVAIS Art Centre Plan	VACS	SA Arts Plan	Aus Council
Support and promote member art centre annual arts development and exhibition programs	2	4	6	6	8	8	1.1, 1.2, 2.1, 2.2, 2.5, 3.1, 3.3	2,3,4,5	1, 3, 4	1, 2, 3, 4, 5
Deliver creative skills development workshops	6	6	8	8	10	10	1.1, 2.1, 2.2	3,4	2, 3	1, 2, 3, 4
Engage Aboriginal and Torres Strait Islander artists in workshops	150	200	250	300	350	400	1.1, 2.1, 2.2	3,4	2, 3	1, 2, 3
Support Aboriginal and Torres Strait Islander artists through Ku Arts' annual program of services	500	550	600	630	670	700	1.1, 2.1, 2.2	3,4	2, 3	1, 2, 3
Deliver programs to regions across South Australia	5	6	6	6	7	7	1.1, 1.3, 2.1, 2.2	3,4	2, 3	1, 2, 3
Develop and deliver projects incorporating language revival/ documentation	1	1	1	2	2	2	2.1, 2.2, 2.4	1,3,4	1, 3, 4	1, 2, 3, 4
Employ skilled arts professionals to deliver development workshops/ training	6	6	8	8	10	10	1.1, 2.1, 2.4	3,4	2, 3	2, 3
Provide resources and training for independent artist development	0	1	2	2	3	3	1.1, 1.2, 1.3, 1.5, 3.4, 3.5	2,3,4	2, 3	3
Deliver annual emerging artist development program and biennial exhibition	1	1	1	1	1	1	1.1, 2.1, 2.2, 2.5, 3.1	2,3,4	2, 3	1, 2, 3, 4

GOAL 2: KEEP COMMUNITY ART CENTRES AND ART PROJECTS STRONG

KPI	CURRENT	2019	2020	2021	2022	2023	Meets the following strategic priorities			
							IVAIS Art Centre Plan	VACS	SA Arts Plan	Aus Council
On site consultations with member art centres to establish needs and provide practical support and assistance	2	3	3	4	4	4	1.3, 1.5, 4.1, 4.2, 4.5, 5.1, 5.3, 6.1, 6.2, 6.3, 6.4, 6.5	4,5	3, 5	3
Governance training opportunities for art centre boards	0	1	1	1	2	2	2.4, 4.2, 5.1, 5.4	4,5	3	2, 3
Provide professional development opportunities for art centre staff	2	2	2	3	3	4	1.4, 1.5, 2.4, 5.1, 5.2, 5.3, 5.5, 5.6	4,5	3	2, 3
Provide and support engagement opportunities for emerging and young artists	3	3	4	5	5	6	1.1, 2.1, 2.2, 2.5	3,4	2, 3	1, 2, 3
Art centre infrastructure support	1	1	As required	As required	As required	As required	3.3, 6.4	4,5	3, 5	3

GOAL 2 CONTINUED...

KPI	CURRENT	2019	2020	2021	2022	2023	Meets the following strategic priorities			
							IVAIS Art Centre Plan	VACS	SA Arts Plan	Aus Council
Business enterprise development and support in SICAD regions	1	1	2	2	3	4	2.1, 2.5, 4.1	2,3	2, 3	3, 4
Annual consultation in SICAD regions	3	3	4	5	6	6	2.1, 3.1	2,3,4	2, 3	3
Promote industry best practice, e.g. use of SAM database, promotion of Indigenous Art Code, Artists in the Black, NAVA code of conduct	3	3	4	4	5	5	1.2, 1.3, 1.5, 2.3, 3.2, 3.4, 3.5, 4.5	4,5	2, 3	3

GOAL 3: SUPPORT EMPLOYMENT PATHWAYS FOR ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLE IN THE ARTS AND CULTURE SECTOR

KPI	CURRENT	2019	2020	2021	2022	2023	Meets the following strategic priorities			
							IVAIS Art Centre Plan	VACS	SA Arts Plan	Aus Council
Identify training needs and deliver development opportunities for Aboriginal and Torres Strait Islander art centre staff	0	1	2	2	3	3	1.3, 1.4, 2.1, 2.4, 4.1, 4.3, 4.4, 5.2, 5.5, 5.6	5	3	2, 3
Deliver annual SICAD professional development program for artists and arts workers	0	1	1	1	1	1	1.1, 1.4, 2.1, 2.4, 5.2	3,4	2, 3	1, 2, 3
Work across sectors to build capacity and create employment opportunities for Aboriginal and Torres Strait Islander people	0	1	1	2	2	3	1.4, 2.4, 2.5, 3.2, 5.2, 5.6	3,4	3, 6	2, 3
Ku Arts traineeship for emerging Aboriginal and Torres Strait Islander arts and cultural practitioners	0	0	0	1	1	2	1.4, 2.4, 5.2, 5.6	3,4	3	2, 3

GOAL 4: STRONG GOVERNANCE AND STRONG BUSINESS

KPI	CURRENT	2019	2020	2021	2022	2023	Meets the following strategic priorities			
							IVAIS Art Centre Plan	VACS	SA Arts Plan	Aus Council
Maintain ORIC compliance, governance in accordance with Rule Book	Maintain	Maintain	Maintain	Maintain	Maintain	Maintain	4.1, 6.1	5	3	3, 4
Provide training and mentoring opportunities for Ku Arts Directors	1	1	1	1	2	2	2.1, 2.4, 4.1, 4.2, 5.1, 5.4	5	3	2, 3, 4
Provide training and development opportunities for Ku Arts staff	2	3	3	4	4	4	1.3, 2.1, 2.4, 4.1, 4.3, 5.2, 5.3	5	3	2, 3, 4
Maintain and grow organisational funding from federal and state government	\$336,050	\$364,300	\$364,700	\$511,500	\$700,000	\$700,000	4.1, 6.1, 6.2, 6.3	5	3, 5	3
Increase income for programs and projects from various sources	150,760	200,000	250,000	300,000	400,000	450,000	4.1	5	3, 5, 6	3
Increase income from corporate and philanthropic streams	7,000	10,000	20,000	30,000	40,000	50,000	4.1	5	3, 5, 6	3, 5
Work towards a less than 5% variation between budget and actual result		<5%	<5%	<5%	<5%	<5%	4.1, 4.3, 6.3	5	3	3

GOAL 5: CONTRIBUTE TO THE DEVELOPMENT OF A DYNAMIC SOUTH AUSTRALIAN AND NATIONAL ABORIGINAL AND TORRES STRAIT ISLANDER ART INDUSTRY

KPI	CURRENT	2019	2020	2021	2022	2023	Meets the following strategic priorities			
							IVAIS Art Centre Plan	VACS	SA Arts Plan	Aus Council
Create and support national and international exhibition and presentation opportunities for South Australian Aboriginal and Torres Strait Islander artists	3	4	5	6	6	6	1.1, 2.1, 2.2, 2.4, 2.5, 3.1, 3.2, 3.3	1,2,3,4	1, 3, 4	1, 2, 3, 5
Deliver annual program of conferences and symposia	1	1	2	2	3	3	1.2, 1.3, 2.2, 2.3, 3.1, 3.2	1,2,3,4	1, 3	1, 3, 5
Increase audience attendance at conferences/symposia	60	100	150	200	250	300	2.3, 3.1,	1,2,3,4	1, 3	1, 3
Demonstrate leadership through participation in industry events, research etc.	5	6	8	8	10	10	1.2, 2.3, 3.2, 3.5	1,2	3	2, 3, 4, 5
Increase audience reach through marketing and promotion opportunities	10,777	12,000	15,000	20,000	25,000	30,000	1.2, 2.3, 3.1, 3.3	1,2,3,4	1, 3	1, 3
Develop strategic partnerships with other organisations and stakeholders	8	10	12	12	12	12	1.3, 2.3, 3.2, 3.5, 4.4	1,2	3, 4, 5, 6	1, 2, 3, 4, 5

CASE STUDY

SICAD PROJECT DUNJIBA DESIGNS

Dunjiba Designs, an enterprise of the Dunjiba Community Council, is the burgeoning arts and culture activity operating from the Oodnadatta Women's Shed. Ku Arts was approached by the Dunjiba Council and community members to support their vision for social enterprise, creating hand-made designs for the passing tourist trade on the Oodnadatta Track and other national stockists.

The Dunjiba Designs project supported by Ku Arts seeks to create a social enterprise business model that will provide employment, skills and an income to local artists. It has included textile, jewellery design and product development workshops. Currently Dunjiba Designs jewellery and textiles are stocked in retailers across the country including: Art Gallery of South Australia (SA), Fleurieu Arthouse (SA), Talapi Gallery (NT), Provenance Arts (NT), Aboriginal Bush Traders (NT) and Blacklash (QLD).



Julia Lennon wearing Dunjiba Designs jewellery, Oodnadatta. Photo by Mel Henderson, Ku Arts

CONTEXT

Ku Arts is the only Aboriginal and Torres Strait Islander arts support agency that delivers services to both art centres and artists working outside of the art centre model, which is our unique point of difference.

HISTORY

Ku Arts (Ananguku Arts and Cultural Aboriginal Corporation) is the South Australian, Aboriginal owned and governed arts support organisation. It was formed by the artists of the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in 1998.

We assist art centres, artists and arts workers with governance support, project development, human resource management, employment and training as well as facilitating creative and professional development workshops. Ku Arts provides information, forums and shared services on a regional and state-wide level. Ku Arts was established in 1998 as a regional marketing vehicle for the three APY art centres operating at the time, in Pukatja (Ernabella Arts), Fregon (Kaltjiti Arts), Indulkana (Iwantja Arts) and the burgeoning centre in Amata (Minymaku Arts- now Tjala Arts). Artists and Art Centre Managers recognised the need to pool resources to promote the art being created in the three eastern APY communities and to help establish more art centres in

other communities across the region. In 2002, Ku Arts was incorporated and over time took on the role of establishing locally owned and governed art centres in Nyapari (Tjungu Palya), Kalka (Ninuku Arts) and Mimili (Mimili Maku Arts).

In the early 2000s it became clear that other Aboriginal artists in South Australia who worked in regions where there was no community owned art centre needed the support and advocacy of an Aboriginal arts organisation. In 2006, Ku Arts established the Statewide Indigenous Community Arts Development (SICAD) Project to assist artists in regional areas access professional and creative skills development opportunities, enterprise development and the creation of career pathways for artists across disciplines. The organisation's key achievement is its contribution to building the South Australian Aboriginal fine art movement through a strategic program of development opportunities since 2004, which has included:

- Roving arts workshop projects for artists in Western APY Lands
- Recruitment of art centre managers with specific fine art skills and teaching capacity
- Regional art workshops focusing on bringing men into art centres
- Start up and management of three art centres: Tjungu Palya [2004], Ninuku Arts [2004] and Mimili Maku Arts [2006, 2009]
- Development of the Statewide Indigenous Community Development (SICAD) Project [2006]
- Establishing the annual Our Mob exhibition [2006], with the Adelaide Festival Centre and Country Arts SA. Our Mob is a state-wide survey show of new work, with additional partners Don Dunstan Foundation, Arts South Australia and Tarnanthi Festival
- Development of the APY Art Workers program
- Major survey exhibitions Tjukurpa Pulkatjara [2009] and Ngintaka [2014]
- Construction and upgrades of infrastructure across the APY Lands



David Miller, Ku Arts Chair painting on country at Tilun Tilun, APY Lands. April 2018. Photo by Mel Henderson, Ku Arts

INTERNAL SITUATION

In 2015, an independent review of Ku Arts was completed (under section 453-1 of the CATSI Act) and a number of recommendations made. The first recommendation was that a central representational body for Aboriginal art in South Australia should be maintained and that preferably should be Ku Arts.¹

The recommendations, which included changes to our membership model and board, were actioned through 2015-17. Concurrently, a dramatically shifted political and structural landscape emerged and Ku Arts saw a reduction in APY art centre membership. In 2017, Ku Arts began a further stage of transformation with new leadership, revised constitution and staff structure. Building relationships, offering practical support to our membership and engaging key sector partnerships have been the main strategies employed. This has seen Ku Arts revitalise itself to its membership and to the visual arts sector broadly and has proven our resilience and relevance as an organisation.

OUR INTEGRITY AND COLLABORATIVE APPROACH, COMBINED WITH OUR LEGACY SPANNING TWO DECADES, POSITIONS KU ARTS TO CONTINUE DELIVERING MUCH NEEDED SUPPORT SERVICES TO ART CENTRES AND ARTISTS ACROSS THE STATE OF SOUTH AUSTRALIA.

The continued support of funding bodies, Department of Communications and Arts and Arts South Australia, is vital to the continued success of Ku Arts. Our corporation is funded federally

through the Indigenous Visual Arts Industry Support (IVAIS) program, which helps fund the operations of around 80 Indigenous-owned art centres and industry service organisations, as well as a number of art fairs and regional hubs. The South Australian Government funds Ku Arts through Arts South Australia's Multi-Year Organisations program, with funding for the Statewide Indigenous Community Arts Development (SICAD) Project through Arts South Australia's Aboriginal and Torres Strait Islander Development stream.

Currently, our greatest challenge is our human resource capacity to deliver the demand for services. At the time of writing, federal funding to Ku Arts has been reduced by 45% and we continue to deliver support services, workshops and projects to all regions in South Australia. Ku Arts employs highly experienced staff and, where funds permit, skilled arts consultants and facilitators on a contract basis in order to meet the delivery requirements of our membership. Financial growth and stability is required to build our capacity, ensuring we attract and retain our skilled staff and continue professional service delivery.



Watarru, APY Lands. Photo by Mel Henderson, Ku Arts.

EXTERNAL SITUATION

'Art centres operate at the intersection of a complex set of expectations: as producers of art, as vehicle for economic opportunity, as service providers, as extensions of government policy and as builders of community capacity.' -Tim Acker, *The Art Economies Value Chain report*²

Our main stakeholders are our member art centres, artists and cultural practitioners across South Australia. There are seven recognised art centres operating in the APY Lands and one in Ceduna, all of which receive federal operational funding through Indigenous Visual Arts Industry Support (IVAIS) and art worker funding through Indigenous Employment Initiative (IEI). South Australian Aboriginal art centres are enterprises that provide significant economic outcomes for artists and their communities.

In 2017, artwork sales generated through South Australian Aboriginal art centres totalled approximately \$4million and the art centres attracted approximately \$2million in government funding³. In addition to economic and employment opportunities, art centres are often the heart of remote communities providing avenues for art making and cultural continuation which have positive, holistic benefits across health, education and wellbeing.

The APY Lands is a leading area of art production and home to a distinctive, commercially viable school of fine art. APY artists have benefited from significant progress at a regional and national level towards securing the rights of Aboriginal and Torres Strait Island artists through recognition of intellectual property, ethical dealing in the primary market and in the secondary market through resale royalties. While painting on canvas is the dominant artform, recent years have seen much innovation in multi-disciplinary practices.

The Aboriginal and Torres Strait Islander art sector has seen significant change and instability over recent years. This is the result of numerous factors, including changing government policy, economic conditions, art market supply and demand, as well as local factors. However, there is now growing evidence of a market recovery¹. The Aboriginal art market is well established and has recovered substantially from the impact of the Global Financial Crisis, but like all luxury markets it remains precarious.

Ku Arts is one of five peak agencies supporting Aboriginal and Torres Strait Island art centres and artists across Australia. Ku Arts' peers are Desart, Arnhem, Northern and Kimberley Artists (ANKA), Indigenous Art Centre Alliance (IACA), and Aboriginal Art Centre Hub Western Australia (AACHWA).

The emergence in early 2017 of the APY Art Centre Collective (APYACC) as a regional marketing activity has shifted the focus of the previous Ku Arts strategic plan 2016-19, which was to include regional marketing, exhibition and project development for the APY art centres. Ku Arts sees this shift as a positive development, allowing us to support the autonomy of art centres, concentrate on delivery of core support services and focus on our remit as a state-wide organisation.

The Statewide Indigenous Community Arts Development (SICAD) project continues to be a vital program for participation in arts and culture for communities outside of the APY Lands. There is enormous arts development potential in SICAD regions across the state, however, the lack of art centres which makes SICAD a necessity has challenges for access, communication and ongoing support to artists and cultural practitioners.

With the release of the Arts & Culture Plan South Australia 2019-24 in August 2019, Ku Arts is well positioned to deliver significant outcomes to realise the vision for our state. In fact, we are a vital organisation to see the achievement of Goal 3: to champion Aboriginal and Torres Strait Islander art and culture. The announcement by Premier of South Australia, Hon. Steven Marshall MP, for a National Aboriginal Art and Cultures Centre at Lot 14 in the heart of Adelaide is an exciting one and the Directors of Ku Arts have played an integral role in the early stages of consultation for the centre. Ku Arts will play a vital role in connecting South Australian Aboriginal artists with opportunities for presentation and promotion in the landmark new gallery, as well as developing key strategies for capacity building and supporting employment pathways for Aboriginal arts and cultural practitioners.

The Fake Art Harms Culture campaign, an initiative of Indigenous Art Code (IAC) Arts Law and Copyright Agency, has done an excellent job of bringing to light the amount of fake Aboriginal and Torres Strait Islander products on the market in Australia, mostly sold as souvenirs in main tourist areas. The campaign is lobbying for legislation to make it illegal to import and sell fake art. Ku Arts has an opportunity to support artists, art centres and communities with product development to fill the gap that will appear in the market should this campaign succeed. The Indigenous Art Code is a system to preserve and promote ethical trading in Indigenous art and in recent years has done a great deal of work to help protect artists from carpet baggers and unscrupulous dealers, as well as changing behaviour of dealers and empowering artists to make sure they are getting a fair deal.

Indigenous disadvantage continues to be a blight on our nation. The recent report on the Closing the Gap framework, now ten years on, outlines that while improvements have been made in some areas, there is a huge amount of disparity still to address. The *Closing the Gap: Prime Minister's Report 2018* acknowledges that 'the cultural strength and resilience of Aboriginal and Torres Strait Islander people continue to play a significant role in creating pathways for healing and addressing the trauma inflicted upon Australia's First Peoples through past policies'⁴ and yet funding for First Nations culture made up just 1% of total direct government expenditure for Indigenous Australians in 2015-16⁵. Ku Arts and the national peak bodies must play an advocacy role in addressing this under resourcing of the Aboriginal and Torres Strait Islander arts and cultural sector.



Donny McKenzie, Roy Coulthard, Lawrie Thomas, Troy Dargan, Paddy Thomas, Darryl Thomas, Dallas Brady, Lindsay Thomas, Clayton Cruse and Jared Thomas, Yurtu Ardlu project 2018. Photo by Dave Laslett

COLLABORATORS & COMPETITORS

Desart is the peak arts body for Central Australian Aboriginal Arts and Crafts centres, with over 40 members. Desart and Ku Arts have a shared footprint in the APY Lands, where both organisations deliver support services.

There is currently a high level of communication and collaboration between CEOs and staff of both organisations to eliminate duplication of services and ensure demands for support are met. With Ku Arts having a much smaller membership given the number of art centres in SA, we are able to provide a more tailored approach to service delivery and practical, on the ground support.

The APY Art Centre Collective, established in 2017, is a regional marketing activity of six of the seven APY art centres. Whilst the nature of the formation of this entity pitched them as a competitor, we see them as a future collaborator. The APYACC as a regional marketing activity allows Ku Arts to focus on our core business of supporting art centres, artists and arts workers across South Australia with governance support, human resource management, employment pathways and training, as well as

facilitating creative and professional development workshops. It enables us to develop targeted program streams in SICAD communities and deliver annual conferences and forums, building our reach with artists and public audiences.

We have also established key partnerships with Tarnanthi Festival of Contemporary Aboriginal and Torres Strait Islander Art, Art Gallery of South Australia, Tandanya National Aboriginal Cultural Institute, Country Arts SA, South Australian Museum, JamFactory, ACE Open, Guildhouse and Adelaide College of the Arts/TAFE SA. Additionally, through the annual Our Mob exhibition, partnerships extend to Adelaide Festival Centre and Don Dunstan Foundation.



Suzie Prince working on her canvas, Tjukula Tjuta (Many Rockholes) in a painting workshop at Coober Pedy. Photo by Mel Henderson, Ku Arts



Arts Ceduna artists' No Black Seas exhibition, at ACE Open for Tarnanthi 2019. Photo by Sam Roberts



Alison Milyika Carroll presenting at Ku Arts Symposium 2019. Photo by Ben Searcy.

STRATEGY

Over the next five years, Ku Arts will meet its objectives through the following strategic priorities which align with the Indigenous Art Centre Plan ⁶ the Arts and Cultural Plan South Australia 2019-24 ⁷ and Australia Council for the Arts Corporate Plan 2020– 2023⁸

GOVERNANCE

The cultural authority of our board is one of our greatest assets. We will ensure our constitution reflects our membership and that Directors have opportunities for training and professional development, ensuring a united vision and strategic direction.

We are not just talkers, we are doers!

DIRECTORS OF KU ARTS, 2018

ART CENTRE ADVOCACY & SUPPORT

Art Centre advocacy and support will continue to be our core business, with meaningful consultation and practical, needs based service delivery our main priority. This will include support with governance, staff induction and cultural awareness training, best practice management as well as supporting strategies for the engagement of emerging and young artists and cultural practitioners. This is a key concern of our Directors. Professional and creative development opportunities for artists and art workers will continue, ensuring emphasis on sustainable practices and capacity building.

STATEWIDE INDIGENOUS COMMUNITY ARTS DEVELOPMENT (SICAD) PROJECT

Ku Arts will continue delivering creative and professional development workshops and programs through the SICAD Project and will focus on sustainable approaches, including capacity building through the establishment of social enterprise models in communities without art centres.

Additionally, we will support one major, community led SICAD project with an exhibition outcome each year. Additional project funding will be sought for these opportunities. The establishment of a SICAD Professional Development Program in 2019 will be an important strategy for creating employment pathways in the arts and cultural sector.

CAPACITY BUILDING & EMPLOYMENT PATHWAYS

Ku Arts is committed to creating employment outcomes for Aboriginal and Torres Strait Island people in the arts and culture sector. We will work with peer organisations and government departments to create and support meaningful employment pathways, opportunities and training.

In 2020, we will launch the Aboriginal Arts Academy in partnership with South Australian Aboriginal Secondary Training Academy (SAASTA) and Adelaide College of the Arts/TAFE SA (AC Arts). The Arts Academy for year 10-12 students will support them to achieve SACE and encourage further study and employment in arts and cultural careers.

Ku Arts is committed to opportunities for Aboriginal and Torres Strait Islander employment within our organisation. As such, we are developing an Aboriginal Employment Strategy that we will be implementing in 2020. The strategy includes our commitment to development and capacity building for Aboriginal and Torres Strait Islander people in the Arts broadly through a range of initiatives external and internal to Ku Arts, as well as leadership succession planning.

PARTNERSHIPS

Ku Arts is committed to working with other agencies to maximise outcomes for artists. This includes Desart and other peak bodies, Indigenous Art Code, Arts Law and Copyright Agency. We will continue to form strategic partnerships within and across sectors, building on those established with Tarnanthi Festival of Contemporary Aboriginal and Torres Strait Islander Art, Art Gallery of South Australia, Tandanya National Aboriginal Cultural Institute, Country Arts SA, South Australian Museum, JamFactory, ACE Open, Guildhouse and Adelaide College of the Arts/TAFE SA.

We will continue to strengthen and broaden relationships with government at State and Federal levels and aim to win increased funding from other sectors. Ku Arts will further explore corporate and philanthropic opportunities to increase and diversify our income to achieve our goals.

SYMPOSIUM & REGIONAL CONFERENCES

In 2017, Ku Arts delivered a symposium in conjunction with Our Mob in an updated format that focused on community story sharing and industry best practice information delivery. We have since built on this approach in 2018 and 2019, attracting greater audiences and participation through an annual Ku Arts Symposium. Following the success of the regional symposium in Port Augusta 2018, and Adelaide in 2019 aligned with Tarnanthi Festival, we plan to continue the alternate regional and metropolitan symposium delivery, aligning with Tarnanthi in their major, city-wide festival years and a regional location in between. This will broaden our reach with artists across the state and metro areas, encouraging participation with Ku Arts programs and inter-community collaboration and knowledge sharing as well as audience development. We will also be creating more opportunities for regional conferences and industry development workshops in SICAD communities.

NEW SA EMERGING ARTIST EXHIBITION

The annual Our Mob exhibition has been presenting art by SA Aboriginal artists for more than a decade, and Ku Arts will continue to support Our Mob with partners Adelaide Festival Centre, Country Arts SA, Arts South Australia and Don Dunstan Foundation. Ku Arts has identified the need for a new emerging artist exhibition, whereby a selected group of artists receive support over 18-24-months to development a body of work for exhibition.

COMMUNICATIONS

We will focus on communicating effectively through meaningful member consultation and sharing our work with stakeholders and audiences through increased social media activity, regular online newsletters and annual reports.

EVALUATION & DATA COLLECTION

Ku Arts will improve reporting and evaluations of programs and workshops to enable us to assess outcomes and modify services to better meet the needs of our membership.

CASE STUDY

PARTNERING FOR EMPLOYMENT PATHWAYS ABORIGINAL ARTS ACADEMY

The Aboriginal Arts Academy is an initiative of South Australian Aboriginal Secondary Training Academy (SAASTA) Adelaide College of the Arts/ TAFE (AC Arts) and Ku Arts (Ananguku Arts and Cultural Aboriginal Corporation). The Aboriginal Arts Academy broadens SAASTA's focus as a sports academy to partner with two key South Australia arts organisations and deliver a professional arts education program, supporting Aboriginal students to achieve their SACE, creating meaningful pathways to tertiary education and employment in the arts and cultural sector.

Ku Arts will provide support particularly in curriculum development and advising cultural content. A key component of the Arts Academy will be the involvement of Aboriginal artists and cultural practitioners in the delivery of the education program. Students will work towards their SACE through tailored modules at a Certificate III level. A core Aboriginal Studies component will be delivered, with students selecting electives across Visual Arts, Dance and Music. The Academy will instill the value of arts and cultural practice, build capacity and provide pathways to meaningful employment across the sector.



Arts Ceduna, No Black Seas exhibition, ACE Open 2019. Photo by Sam Roberts



Ku Arts professional development visit to Art Lab 2018. Photo by Mel Henderson, Ku Arts

SOUTH AUSTRALIAN ABORIGINAL ART CENTRES AND SICAD COMMUNITIES

Region	Art Centre	Community
APY Lands	Ernabella Arts	Pukatja
	Ninuku Arts	Kalka
	Iwantja Arts	Indulkana
	Kaltjiti Arts	Fregon
	Mimili Maku Arts	Mimili
	Tjala Arts	Amata
	Tjunga Palya Arts	Nyapari
Far West/ Eyre Peninsula	Arts Ceduna	Ceduna
	SICAD	Koonibba, Scotdesco, Yalata, Maralinga, Oak Valley, Wangary and Port Lincoln
Yorke Peninsula	SICAD	Point Pearce, Port Pirie
Port Augusta/ Flinders Ranges	SICAD	Port Augusta, Whyalla, Iga Warta, Nepabunna, Copley, Hawker, Leigh Creek
Far North	SICAD	Oodnadatta, Coober Pedy, Maree
Riverland	SICAD	Berri, Barmera, Glossop, Waikerie
Murraylands	SICAD	Murray Bridge
Fleurieu	SICAD	Raukkan, Camp Coorong
South East/ Limestone Coast	SICAD	Mount Gambier, Kingston
Outside Adelaide metro	SICAD	Salisbury, Adelaide Hills

□ Indicates non-member status at time of writing this document

N.B. The regions as defined above are for the purpose of Ku Arts service delivery and not intended to be exclusive or definitive

ORGANISATIONAL SUPPORT PLANNING

KEY ISSUES

Ku Arts faces a number of operational challenges over the next five years, including:

- Insufficient number of staff to meet service demand and geographic coverage
- A reduction of Government funding in a competitive and under resourced Aboriginal and Torres Strait Islander visual arts pool
- High cost of remote and regional travel and service delivery
- Community politics
- Lack of art centres in areas outside of APY Lands makes communicating with artists and cultural practitioners in these areas difficult

FINANCIAL OVERVIEW

Ku Arts receives operational funding from Federal Government through the Department of Communications and the Arts' Indigenous Visual Arts Industry Support (IVAIS) program and State Government through Arts South Australia Multi-Year Organisations program.

Arts South Australia also fund the SICAD Project through their Aboriginal and Torres Strait Islander Arts Development project funding. Our IVAIS funding was reduced by 45% in 2017 due to a decrease in art centre membership, which has impacted our staff structure and capacity to deliver services, programs and projects.

Our greatest challenge in 2019 and moving forward is our capacity to deliver the demands for support services across a large geographic area. Ku Arts will seek funding to increase its staffing structure and apply for project

and program stream funding to support additional costs associated with our strategic initiatives.

Ku Arts (Ananguku Arts and Cultural Aboriginal Corporation) ICN3834 is listed on the Minister's Register of Cultural Institutions and registered with the Australian Charities and Not-for-profits Commission (ACNC) with charitable status. It has both Tax Concession Charity Status and Tax-Deductible Gift Recipient (DGR) Status.

FINANCIAL FORECAST

	2019	2020	2021	2022	2023
INCOME					
Department of Communications and Arts (IVAIS)	\$230,000	\$200,000	\$200,000	\$200,000	\$200,000
Arts South Australia – 3yr Org Funding	\$161,500	\$161,500	\$161,500	\$200,000	\$200,000
Arts South Australia – SICAD Project	\$100,000	\$104,000	\$120,000	\$150,000	\$200,000
Australia Council for the Arts – 4 yr Org Funding			\$150,000	\$300,000	\$300,000
Infrastructure Project Funding		\$430,000			
Other Project Funding	\$75,000	\$220,000	\$120,000	\$150,000	\$200,000
Donations & Philanthropic	\$20,000	\$40,000	\$50,000	\$50,000	\$60,000
Administration Fees	\$11,250	\$33,000	\$18,000	\$22,500	\$30,000
Total Income	\$597,750	\$1,188,500	\$819,500	\$1,072,500	\$1,190,000

	2019	2020	2021	2022	2023
EXPENSES					
Administration	\$47,000	\$56,000	\$55,000	\$75,000	\$80,000
Artist fees & travel	\$30,000	\$50,000	\$40,000	\$65,000	\$60,000
Financial Management	\$33,000	\$34,000	\$35,000	\$40,000	\$45,000
Governance	\$49,000	\$57,500	\$58,000	\$65,000	\$65,000
Marketing & Communications	\$8,500	\$10,000	\$17,000	\$30,000	\$30,000
Program and Project Delivery	\$87,000	\$506,000	\$94,500	\$177,500	\$180,000
Salaries and oncosts	\$330,000	\$365,000	\$400,000	\$480,000	\$620,000
Travel costs	\$90,000	\$110,000	\$120,000	\$140,000	\$110,000
Total Expenses	\$674,500	\$1,188,500	\$819,500	\$1,072,500	\$1,190,000



Uncle Roy Coulthard carving for the Yurtu Ardla project. Photo by Dave Laslett

MANAGEMENT

BOARD OF DIRECTORS

Aṅanguku Arts and Cultural Aboriginal Corporation (Ku Arts) is registered under the Office of Indigenous Corporations (ORIC). Our corporation is governed by a board of Aboriginal artist member Directors, elected by member art centres, or, in the case of independent members, elected by the membership.

Independent Non-Member Directors may be elected by the Directors to bring specialist skills to the corporation, in line with the strategic direction of Ku Arts.

The Board takes an active role in the business of the organisation, meeting four times per year in varying locations or via phone. An Annual General Meeting is also held in accordance with our Rule Book.

Corporate knowledge transfer and succession planning is discussed often at a board level, and Ku Arts is committed to ensuring we have a strong board of leaders with cultural authority across South Australian regions. This is imperative as we rebuild and stabilise over the next five years. We will also be encouraging the next generation of leaders by inviting observation and participation from up and coming Directors at Ku Arts meetings, with a view to develop a governance leadership program.

Director	Region	Art Centre	Appointed	Term Ends
David Miller (Chair)	APY Lands	Ninuku Arts	December 2017	2020
Josephine Mick (Deputy Chair)	APY Lands	Independent Member	December 2017	2020
Carlene Thompson	APY Lands	Ernabella Arts	December 2017	2020
Ashley Pompey	Ceduna	Arts Ceduna	December 2017	2020
Maureen Williams	Cooper Pedy	Independent Member	December 2017	2020
Lavene Ngatokorua	Port Augusta	Independent Member	December 2017	2020
Lee-Ann Tjunypa Buckskin	Adelaide	Independent Non-Member	February 2018	2021
Dana Shen	Adelaide	Independent Non-Member	September 2018	2021

FINANCE , INVESTMENT AND ADVISORY COMMITTEE

Following the recommendations of the 2015 review of the corporation, Ku Arts established a Finance, Investment and Advisory Committee (FIAC) to ensure financial and procedural compliance and transparency as well as offer recommendations to the board on the running of our corporation. The FIAC has three members comprised of one Director of the Corporation, and; two independent persons who meet the skills and experience criteria outlined in the FIAC terms of reference.

Committee member	Role	Appointed
Dana Shen	Director	April 2019
Colin Plowman	Independent	April 2016
Vacancy	Independent	Currently recruiting

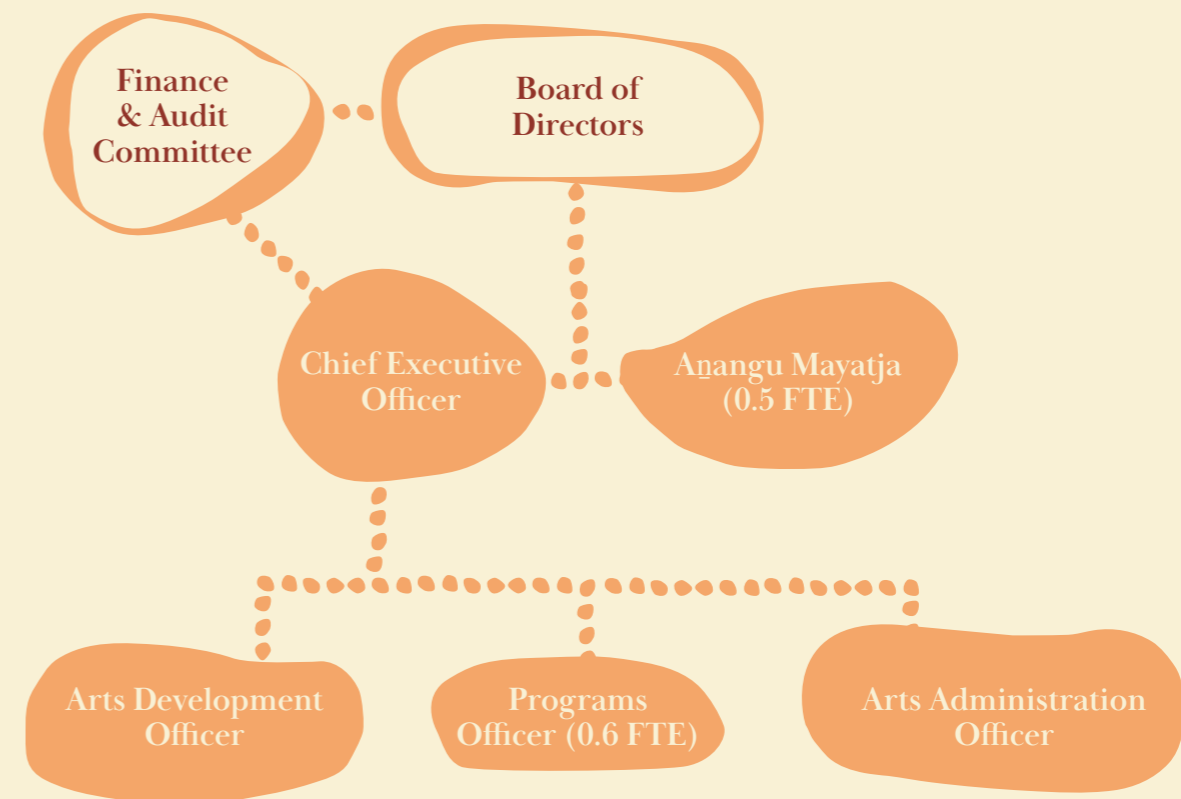
ORGANISATIONAL STAFF STRUCTURE

Ku Arts employs a small team of highly experienced and dynamic staff to provide leadership and deliver our programs and services.

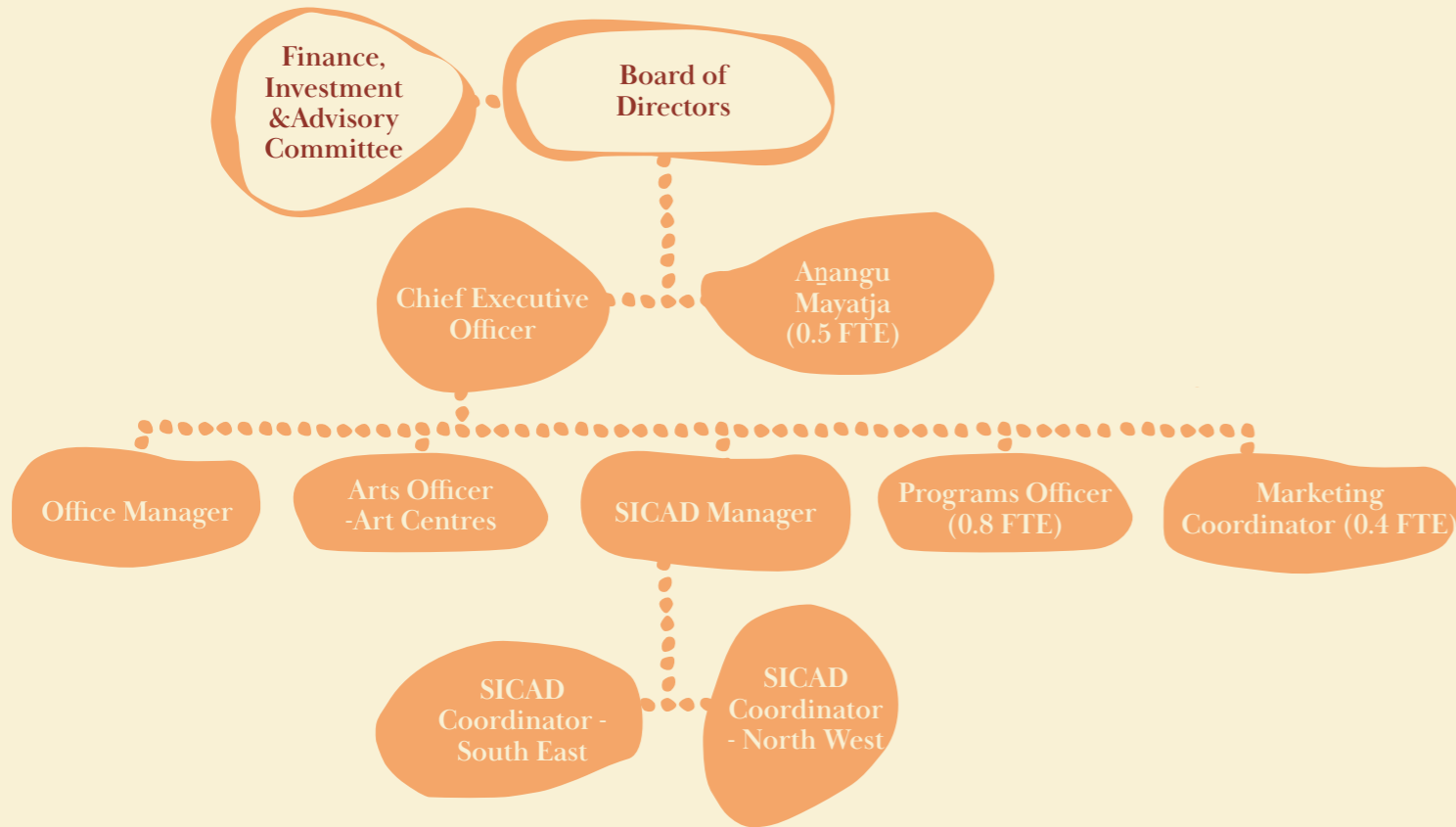
Ku Arts has a unique leadership structure with an Aṅangu Mayatja and Chief Executive Officer working side by side. This structure provides the CEO with a senior Aṅangu perspective on decision making and leadership in an operational capacity in addition to the leadership of the Board.

In 2019, Ku Arts employs 3 full time and 2 part time staff members in the structure outlined below. Our aspirational staff structure sees roles defined between Art Centres and the SICAD Program so that our members are better serviced and supported. The Programs Officer works with the Arts Officer-Art Centres and SICAD Manager to support the development and delivery of our arts worker and artist professional development programs as well as symposium, conferences and events. The Marketing Coordinator ensures consistent and relevant marketing and communications to our membership, stakeholders and wider audiences. The Office Manager will work closely with the CEO to ensure financial, HR and workplace compliance and the smooth running of Ku Arts office and building. As our organisation capacity grows, we seek to build the SICAD team with two SICAD Coordinators looking after defined regions outside of the APY Lands.

ORGANISATION STRUCTURE 2019



ASPIRATIONAL ORGANISATION STRUCTURE



KEY BUSINESS RISKS

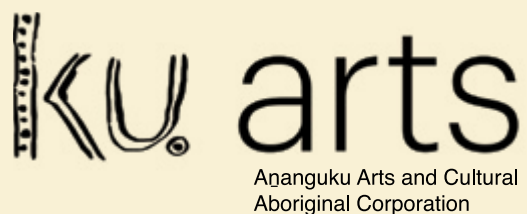
Dimension	Identified Risk	Level of risk	Impact	Control measures/strategies
External	Changes to funding policies and programs	Medium	High	Regular communication with funding bodies Continued advocacy
	Loss of multi-year funding	Medium	Very high	Ensure all contractual obligations are met Regular communication with funding bodies Continued advocacy
	No increase to existing operational funding	High	High	Review service delivery and programs in line with strategic plan Develop strategies for diverse income streams
	Failure to secure additional project and program funding	Medium	High	Seek new partnerships Regularly assess capacity to deliver projects and programs outside of core business
Membership	Further decrease in art centre membership	High	Very High	Maintain strong relationships and transparent communication with art centre members Professional service delivery
Governance	Board lacking unity and strategic direction	Medium	Very High	Provide governance training Regular communication with directors Meetings every three months
	Losing key elders and corporate knowledge	High	High	Succession planning strategies for board, create opportunities for emerging leaders to observe and participate in meetings i.e. 'Directors in training' program
Staff & succession	Losing skilled staff	Medium	High	Annual performance reviews Professional development opportunities Provide flexible work arrangements Encourage annual leave and TOIL to be taken to prevent burnout Good internal processes and procedures, handover



Alison Milyika Carroll and granddaughter Lavita Carroll at Womikata, APY Lands. Photo by Marie Falcinella, Ku Arts

ENDNOTES

1. Management letter to Ku Arts from Office of the Registrar of Indigenous Corporations (ORIC), 19 August 2015, pg. 9
2. Acker T. 2016. The Art Economies Value Chain reports: Update on Art Centre Finances 2013/14–2014/15. CRC-REP Research Report CR015. Ninti One Limited, Alice Springs p. 1 <http://apo.org.au/system/files/75779/apo-nid75779-38681.pdf>
3. Figures determined from available 2017 audit reports and information supplied by art centres.
4. Closing the Gap: Prime Minister's Report 2018, p.6 <https://closingthegap.pmc.gov.au/sites/default/files/ctg-report-2018.pdf>
5. Australia Council for the Arts, Submission to Closing the Gap Refresh, 20 Feb 2018
6. Indigenous Art Centre Plan, Department of Communications and the Arts, June 2017 <https://www.arts.gov.au/sites/g/files/net1761/f/indigenous-art-centre-plan-.pdf>
7. Arts and Cultural Plan South Australia 2019-24, Department of Premier and Cabinet https://dpc.sa.gov.au/_data/assets/pdf_file/0015/113802/Arts-and-Culture-Plan-South-Australia-2019-2024.pdf
8. Creativity Connects Us 2019-23, Australia Council for the Arts <https://www.australiacouncil.gov.au/workspace/uploads/files/australia-council-corporate-pl-5d68738684e4ce.pdf>



OUR SUPPORTERS



Australian Government

Indigenous Visual Arts Industry Support



Government of South Australia

Department of the Premier
and Cabinet



Australian Government



Ku Arts is a member of



STRATEGIC PLAN 2019 – 2023

Ku Arts (Ananguku Arts and Cultural Aboriginal Corporation)
Level 2 Tandanya, 253 Grenfell St, Kaurna Yarta Adelaide SA 5000

KUARTS.COM.AU | [@KU.ARTS](https://www.instagram.com/KU.ARTS)