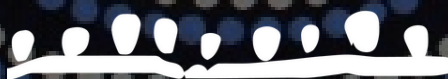




KU arts

KU ARTS STRONG ARTS PROGRAM 2022 - CEDUNA



Artist: Collette Gray, Title: Ceduna Waters, 204 x 85cm acrylic on canvas



ACKNOWLEDGEMENT

Ku Arts acknowledges the many Aboriginal peoples on whose land we live and work. We recognise the Kurna yarta where our office is based and pay our respects to the Kurna people as the custodians of this land, sky and water.

Ku Arts pays respects to elders past and present, especially our founders, the artists of the Anangu Pitjantjatjara Yankunytjatjara (APY) lands. We are an Aboriginal owned and governed not-for-profit Aboriginal Corporation whose board of directors represents a diversity of Aboriginal artist and art centres across South Australia.

EVENT OVERVIEW

Location: Aboriginal Sporting Complex, Section 115 Bergmann Drive, Ceduna, SA

Dates: Wednesday and Thursday 25 - 26 May 2022 // 9:30AM - 3:30PM

Ku Arts conducted its Strong Arts Program for Aboriginal and Torres Strait Islander artists based in the Far West of South Australia. Participants came from six regional communities and were either independent practising artists or artists associated with Arts Ceduna.

The Strong Arts Program is founded on the intrinsic value for artists in gaining knowledge, seeking advice and having agency in their career development within a safe, welcoming environment where deep listening and two-way learning are the guiding principles.

Over two days, 36 artists had the opportunity to learn about industry practices, share experiences about the challenges they face, and have personal consultations with expert advisors. Aboriginal artists were given an understanding of legal protections for artists, how the visual arts and crafts market operates, ownership and copyright regulations, sales and marketing processes, and how to access opportunities for career advancement.

Each afternoon artists gathered for creative workshops involving cross-cultural exchange and skills development, led by senior Anangu artists visiting from Ninuku Arts in Kalka and Ernabella Arts in Pukitja, in the APY lands.

Ku Arts has delivered the Strong Arts Programs since 2018 in Adelaide and Port Augusta. We are the peak service organisation for Aboriginal artists and art centres in South Australia, founded in 1998 by women artists from the APY lands. Through our Statewide Indigenous Community Arts Development (SICAD) Program we provide services and programs to all Aboriginal artists across ten regions and 46 language groups across South Australia.

STRONG ARTS, STRONG CULTURE, STRONG COMMUNITIES.



PROGRAM

DAY 1

- 9:30 AM REGISTRATION & CUPPA TEA
- 9:45 AM WELCOME TO COUNTRY
- 10:00 AM KU ARTS: STRONG ARTS OVERVIEW
INTRODUCTION TO INDUSTRY ORGANISATIONS
- 10:15 AM COUNTRY ARTS SA
- 10:30 AM GUILDHOUSE
- 10:50 AM ARTS LAW
- 11:10 AM *CUPPA TEA BREAK*
- 11:20 AM TARNANTHI
- 11:40 AM INDIGENOUS ART CODE
- 12:00 PM *LUNCH*
- 12:45 PM PANEL + Q&A
OPPORTUNITIES, PRIZES,
MENTORSHIPS
KU ARTS
GUILDHOUSE
ARTS CEDUNA
COUNTRY ARTS SA
PORT PIRIE REGIONAL GALLERY
- 1:45 PM *CUPPA TEA BREAK*
- 2:00 PM ADVICE BANK & CREATIVE
WORKSHOP
- 3:30 PM WRAP UP AND INTRODUCTION
TO DAY 2
- 3:30 PM FINISH

DAY 2

- 9:30 AM REGISTRATION & CUPPA TEA
- 9:45 AM WELCOME TO COUNTRY
- 10:00 AM PANEL + Q&A
ARTISTS AND THE LAW
KU ARTS
ARTS LAW
INDIGENOUS ART CODE
- 11:55 AM *CUPPA TEA BREAK*
- 11:15 AM PANEL + Q&A
THE PRICE IS RIGHT
KU ARTS
PORT PIRIE REGIONAL ART GALLERY
ARTS CEDUNA
INDIGENOUS ART CODE
- 12:15 PM *LUNCH*
- 1:00 PM PANEL + Q&A
ARTIST'S CREATIVE DEVELOPMENT
KU ARTS
ART CEDUNA
GUILDHOUSE
- 1:45 PM *CUPPA TEA*
- 2:00 PM ADVICE BANK, ARTIST HEADSHOTS &
CREATIVE WORKSHOPS
- 3:00 PM WRAP UP AND THANK YOU
- 3:30 PM FINISH



PRESENTERS



SERENA GUNTER - ARTS CEDUNA MANAGER

Serena has worked with Arts Ceduna which is located on the Far West Coast of South Australia since 2015 and was appointed manager in 2017.

Serena grew up in Ceduna, this is where she completed her primary and secondary education. After school, Serena moved to Adelaide to complete a Business-Admin Traineeship with MEEA (Mining Energy Engineering Academy).

Serena enjoys building and supporting her staff and artists through training development activities that focus on reaching their goals as professional artists or arts workers.



ROXANNE LORENZ - ARTS LAW

Roxanne Lorenz is a solicitor at Arts Law where she advises artists and organisations on a range of legal areas; most commonly intellectual property (copyright, moral rights and trademarks), contracts, confidentiality, consumer, defamation and insurance laws.

Roxanne understands the commercial realities for creators and creative organisations protecting their intellectual property. Prior to Arts Law, Roxanne worked at the Australia Council for the Arts (the Australian Government's arts funding and advisory body), the Brisbane Festival (one of Australia's leading international arts festivals) and Queensland Theatre (Australia's third largest and Queensland's flagship theatre company). Roxanne also lectures at the Australian Institute of Music where she delivers the Intellectual Property and Media and Communications Law units as part of their Bachelor of Entertainment Management.



DEBBIE PRYOR - GUILDHOUSE

Debbie Pryor is an artist, curator, writer and producer based on Kauria land in Adelaide. Debbie has led galleries and programs at some of Australia's leading visual arts, craft and design institutions, including Guildhouse and JamFactory in Adelaide, Australian Design Centre, Powerhouse Museum and Firstdraft in Sydney, and Craft Victoria in Melbourne. Her advocacy for Australian artists and makers is evident through her curatorial and programming practice, which creates innovative and accessible outcomes for artists and audiences.

Trained in ceramics and glass, Debbie's creative practice centres around domestic objects – particularly ceramics and jewellery. Her work spans multiple mediums and experiments with domestic production and commercial construction materials. Her work is stocked in shops and boutiques across Australia.

Debbie's writing has been commissioned by or published in Sydney Living Museums, Verge Gallery, CraftACT, inside magazine, and more. She is past President of Bluestone Collection and past Vice President of Northcity4 in Melbourne, and is currently an Australian Board member of the Worlds Crafts Council Australia.



URSULA HALPIN PORT PIRIE REGIONAL GALLERY

Ursula Halpin is an Irish born artist and curator based in South Australia. Halpin's own artistic practice spans glass, textiles, sculpture & installation. Ursula's Irish Language and Culture are a major feature of her artworks.

Ursula is currently the Gallery and Cultural Arts Coordinator for Port Pirie Regional Council, running the gallery, gallery shop, public art, and cultural events including the upcoming SALA and Tarnanthi Festival. Prior to this position Ursula ran the South Australian School of Art Gallery at the University of South Australia for six years which was largely an experimental art space for students, visiting scholars and academics alike.

Ursula has a background in retail management and taught professional development at UniSA in the School of Art, Architecture and Design for 6 years mentoring 100s of students in their final graduate exhibition and first time grant applications.



PRESENTERS



SAM YATES - TARNANTHI

Sam Yates is currently working as Producer of Tarnanthi, supporting the artistic vision and initiatives of Tarnanthi's Artistic Director, Nici Cumpston.

Sam was previously at Country Arts SA, where she was the First Nations Arts and Culture Manager. She led the development of the organisation's Reconciliation Action Plans, which involved creating policy and increasing First Nations employment and representation across the organisation.

From 2017 to 2019 Sam was the Executive Producer of the three-year Aboriginal Diggers program, managing and producing the short film Coming Home, a new play, Mi:Wi 3027 and an exhibition VIETNAM – ONE IN, ALL IN, which was part of the Tarnanthi 2019 statewide festival. She is also the Executive Producer on the Wild Dog Project, a multi-year cultural maintenance project following the trade routes and storylines of the dingo creation story across Australia, which is part of Tarnanthi 2021. She has English, Irish, Scottish and Aboriginal (Taungurong) heritage.



DEB MYERS - COUNTRY ARTS SA

Deb Myers has worked at Country Arts SA since 2020, first as Strategic Advisor and now as Grant Programs Manager and the interim Arts & Cultural Facilitator in Port Lincoln.

Deb has worked in the Arts and Culture sector since 2006, including eight years living and working in remote communities in SA and WA as Art Centre Manager for Ernabella Arts in the APY Lands and then as Creative Producer of the Yijala Yala Project in Roebourne for Big hART.

Before moving back to SA in 2018, Deb worked as a Policy Adviser in Indigenous Cultural Policy with the Department of the Prime Minister and Cabinet in Canberra for three years, which included a secondment in Broome with the Kimberley Land Council, which was amazing!!

Festivals are also a passion of Deb's and she's worked on the Adelaide Festival, the Heart of Gold Short Film Festival and the Peace Festival.



GABRIELLE SULLIVAN - INDIGENOUS ART CODE

Gabrielle Sullivan is the CEO of the Indigenous Art Code (IartC) where she works with Aboriginal and Torres Strait Islander artists across Australia as well as dealer members of the IartC. Dealer members of the IartC include Aboriginal and Torres-Strait Islander owned art centres and art businesses as well as non-Indigenous owned galleries and businesses.

Gabrielle is passionate about ensuring artists have access to transparent information about all commercial arrangements they enter. Artists cannot make informed choices and maintain agency if the businesses they are working with aren't being transparent. A fair market requires artists to be valued and respected.

Prior to her role as CEO of the IartC, Gabrielle managed Martumili Artists, an art centre working with Martu artists in the East Pilbara region of WA. Gabrielle has also worked for the WA Department of Culture and the former Australian Government Department of Families, Housing, Community Services. She has tertiary qualifications in visual arts and landscape architecture.



PRESENTERS



CATHERINE BALDWIN - KU ARTS, CEO

Catherine Baldwin has been with Ku Arts since January as our Interim CEO. She grew up on Kurna Yerta (Adelaide) and has worked alongside Indigenous leaders throughout her career. Catherine trained in music and dance, and then transitioned to management as a Producer and CEO with companies such as Bangarra Dance Theatre Australia and Red Sky Performance in Canada.

She is experienced in public policy and dealing with governments having worked for many years as CEO of the Actuaries Institute and in 2021 she achieved a Master of Public Policy from Sydney University. One of her previous Interim CEO roles was with the Australian Centre of Photography in Sydney where she produced ACPs largest exhibition in Sydney and Melbourne. Fifteen artists were commissioned to create new works including Indigenous artists Christian Thompson, Destiny Deacon and Yvonne Scarce.

Catherine has governance qualifications and expertise, and is the founding Chair of Ngutu College, a newly established independent college in Adelaide. Since 2019, she has been working alongside Andrew Plastow who is an innovative Aboriginal educator and been providing business mentoring in setting up this new Kindy to Year 12 college founded on Aboriginal knowledge.



MELANIE HENDERSON - KU ARTS ARTIST DEVELOPMENT MANAGER

Mel Henderson grew up on the lands of the Ngāi Te Rangi Iwi of Aotearoa (New Zealand), the homeland of the Maori. She is an experienced arts facilitator with over 10 years' experience delivering creative and skills development workshops with Aboriginal artists and communities. She was the Manager of Bindi Inc., Alice Springs, and Tjungu Palya Arts, APY Lands, as well as managing community arts projects throughout regional and remote Western Australia.

As Artists' Development Officer for Ku Arts since January 2018, she has supported Aboriginal artists in regional SA communities to realise their artistic aspirations, such as through enterprise development with Dunjiba Designs, Oodnadatta, painting studio workshops in Coober Pedy and overseeing a major development project with artists from Arts Ceduna for Tarnanthi 2019 and Arabana Songlines in 2021.



KATE MCGREAL - KU ARTS ARTS PROGRAM MANAGER

Kate McGreal grew up on Wiradjuri Country in Griffith, New South Wales. With a background in youth programs and project development, Kate brings her passion for community and collaboration, as well as skills across graphic and fashion design, to the Ku Arts team. Kate was Arts Administration Officer with Injalak Arts, Gunbalanya, West Arnhem Land, Northern Territory, where she supported the running of a busy art centre with high tourist visitation and artists working across mediums of painting, weaving, carving and hand printed textiles.

She has previously held Youth Programs and Project Officer positions with regional councils in New South Wales and Victoria, developing and delivering programs to engage and empower young people from diverse cultural backgrounds. Kate is the Arts Program Manager with Ku Arts and has worked closely with Serena in organising this Strong Arts Program.



ARTS FACILITATORS



YANGI YANGI FOX - NINUKU ARTS

Yangi Yangi Fox is minyma Anangu, a senior Pitjantjatjara woman based in Kalka in Anangu Pitjantjatjara Yankunytjatjara Lands the far north western corner of the of South Australia. As well as carving, Yangi Yangi is a painter and key member of Ninuku Arts. She also makes grass sculptures and baskets with Tjanpi Desert Weavers and works as a ngankari (traditional healer).



CAROL YOUNG - NINUKU ARTS

Carol Young was born in Alice Springs in 1972 and grew up in Pipalyatjara in the remote Anangu Pitjantjatjara Yankunytjatjara Lands in north-western South Australia. Carol's mother's country is Warburton in Western Australia, Pitjantjatjara country not far from Pipalyatjara. Carol has painted at Ninuku Arts Centre and is a talented basket weaver. As a traditional woman, Carol is a custodian of stories of her land and cosmology handed down through generations.



MARISSA THOMPSON - ERNABELLA ARTS

Marissa is a proud Pitjantjatjara Yankunytjatjara woman from the Anangu Pitjantjatjara Yankunytjatjara Lands in the central desert. Her childhood was spent growing up in the bushlands of her ancestors' home based in the remote Aboriginal community of Pukatja. Marissa is a talented young ceramic artist and jeweller. Her jewellery work incorporates resin, traditional timber carvings and designs cast in silver.

Marissa's ceramic style is incredibly precise. Her ceramics are exhibited throughout Australia. In 2019 her work was featured at Aboriginal Contemporary, McCulloch & McCulloch, Nishi Gallery, Heide Museum of Modern Art and many more.



LYNETTE LEWIS - ERNABELLA ARTS

Lynette is fast becoming one of Ernabella's leading ceramic artists. Lynette first began as an arts worker at Ernabella Arts at the start of 2015 when her school-age children were at school. Prior to this, Lynette had done tjanpi (weaving) at home and years earlier create a suite of prints at the art centre.

In mid-2015 Lynette participated in two workshops leading up to the exhibition at Sabbia Gallery – Yangupala Tjuta Waakarinyi (Many Young People Working). She then attended the Australian Ceramics Triennale in Canberra with three other artists and demonstrated at the Sabbia Gallery exhibition that toured to the Australian National Botanical Gardens Gallery.

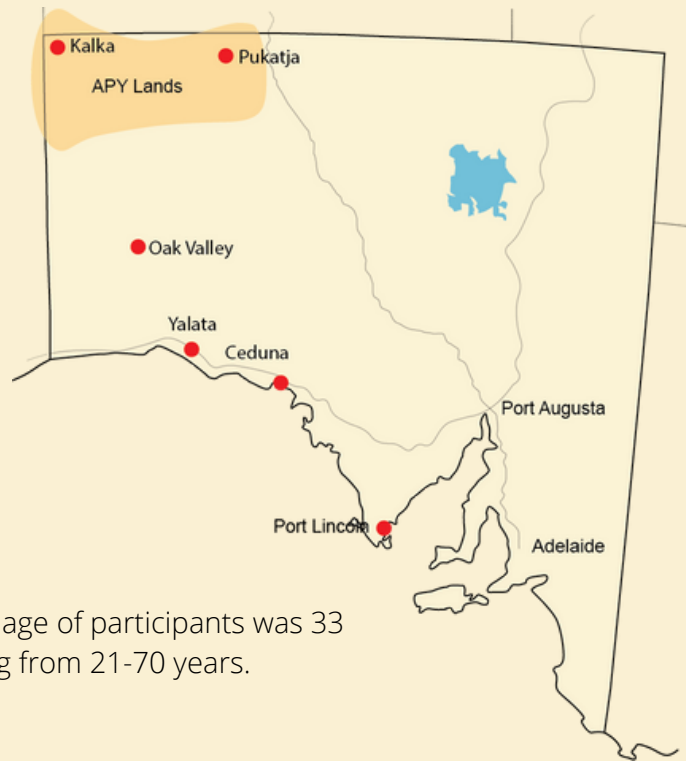


LOCATION

The Ku Arts Strong Arts Program was held at the Far West Aboriginal Sporting Complex in Ceduna, a culturally friendly, safe and accessible location.

PARTICIPANTS STATISTICS

34 artists attended the event. Artists came from the following locations: Ceduna, Yalata, Oak Valley, Kooniba, Port Lincoln, Kalka and Pukatja in the APY Lands.

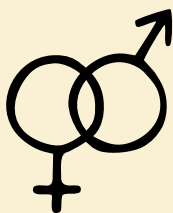


The average age of participants was 33 years ranging from 21-70 years.



8 Language groups were represented at the event these included:

- Pitjantjatjara
- Yankunytjatjara
- Wirangu
- Mirning
- Guguda
- Kokatha
- Yindjibarndi
- Barngarla-nauo



90% of participants identified as female
10% identified as male.



STATISTICS

EXPERIENCE

When asked "How would you rate your experience overall?"

85% of participants provided feedback comments of 'excellent' and 'good'.

RECOMMENDATION



63% of participants said they would recommend this event to a friend or colleague.

IMAGINATION



85% of participants said the program opened their mind to new possibilities.

CONTENT

76% of participants said the program reflected a broad and inclusive range of voices.



INSIGHT

84% of participants said Strong Arts Program helped them gain new insight or knowledge.



PRESENTATION



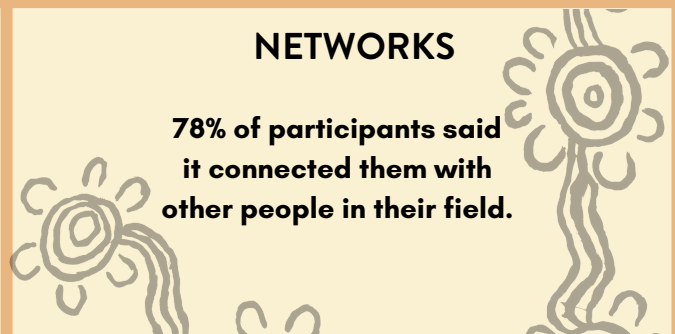
77% of participants said it was well produced and presented.

LOCAL IMPACT

90% of participants said It's important that Strong Arts Program is happening here.

NETWORKS

78% of participants said it connected them with other people in their field.





MARKETING LOCATIONS

The Ku Arts Strong Arts program was advertised through a number of channels including:



People reached on Facebook - 3.3K reached, 294 engaged



Instagram reach x 741, interactions x 38, likes x 21 and shares x 15



Mailchimp mail out to 507 Ku Arts database (artists, industry professionals, government)

PARTNERSHIPS

Ku Arts receives operational funding from Arts South Australia, the Australia Council for the Arts and the Australian Government's Indigenous Visual Arts Industry Support program. We acknowledge the generous contribution to the Strong Arts Program from our partners: Indigenous Art Code, Arts Law, Country Arts SA, Guildhouse, Tarnanthi, Port Pirie Regional Gallery and Arts Ceduna whose support enabled the success of this event.



CHALLENGES

The Strong Arts Program is designed to address a number of challenges for Aboriginal artists:

- Lack of confidence in seeking and accepting support and taking up opportunities.
- Feeling isolated and ill-equipped in navigating the art world, especially when working independently.
- Limited access to technology, and low digital literacy, are required for effective communications within the sector and in promoting artworks.
- Impact of trauma on individuals, families, and communities that spans generations and requires understanding and support.
- There are many possibilities and opportunities in the Indigenous arts and crafts market for Aboriginal artists based in South Australia. The Ku Arts' Strong Arts Program strives to equip and support artists with the necessary knowledge and skills to direct their professional development and career pathways.



INTERNAL EVALUATION

Strengths

- Indigenous Art Code and Arts Law presentations were informative and well presented.
- Advice bank had a great response from the audience and was well taken up.
- Family connection between APY artists and Yalata and Oak Valley artists was positive and welcomed by Pitjantjatjara speaking artists.
- Port Pirie Regional Gallery presentation was informative in relation to the outcomes at the end of the creative artwork process.
- Having an indoor and outdoor space worked well – eg presentation indoor and creating art and lunch outdoor.
- Having group tables worked well, allows for busy hands, having group chats, creating artwork.
- An informal debrief with presenters after the event was informative.
- Request for Ku Arts to follow up with workshops, advice, and support in the communities of Yalata, Oak Valley, Port Lincoln.
- Taking headshots and assisting with artist's biographies should be part of all workshops and seminars

Challenges

- Some presenters were not able to attend as planned due to the impact of COVID-19.
- The venue was not very accessible or well presented, source better quality facilities closer to town centre.
- Creative workshops could have been more structured, brief visiting artists more clearly about expectations, ask them to talk about their arts and cultural practice.
- Attendance – more people registered than turned up, expected higher numbers from Oak Valley and Yalata.
- Maintaining attendance over two days, the commitment of time an issue for some.
- Relying on community to promote our event, how to reach artists either through the art centre or those working independently.

Opportunities

- Ensure involvement of Copyright Agency in the future, as they present well together with IAC on material that relates to the activities of both agencies.
- Involvement of AGSA Tarnanthi as this is a prominent source of development and exhibition opportunities.
- Invite established artists to talk about their arts and cultural practice, share their stories.
- Ku Arts to present information about the availability and process of applying for grants ie. from CASA, Arts SA, Carclew, Australia Council.
- Ensuring the venue allows for a confidential space for Advice Bank one-on-one sessions.
- Guildhouse to bring along an artist to share the experience of their mentorships, opportunities eg Sandra Saunders, Cedric Varcoe.
- Evaluation after day 1 and again on day 2 to allow time for capturing all participant feedback.
- Undertake site visit in community at least 2 weeks before the event, liaise with community contact to ensure broad promotion of the program.



PROGRAM DEVELOPMENT

Opportunities - Money Story

- Have more resources & information about money story, eg. pricing, personal income, percentage of sales and the breakdown of galleries & art centre.
- Look into what resources Desert is using, and how they talk about this.
- What language can we deliver this in – English and Pitjantjatjara?
- How to price your work ie is it higher for larger works, authentic works, quality work?
- How can the artist negotiate on pricing and track income received? What are the questions artists should ask?
- Artists need to take into consideration their time, cost of materials, art centre support, time, story or work.

Opportunities - Creative opportunities

- Creative skill workshop should always address the specific artistic needs of the community.
- 1st day could be the presentations and panels & discussions.
- 2nd day could be creative workshops run concurrently with advice bank sessions.

Opportunities - Language

- To what extent does Ku Arts need to address the maintenance and practice of Aboriginal languages?
- Need for interpreters and use of the language most prevalent in the local area.
- Partnership opportunity with Mobile Language Team.
- Value of language to reinforce cultural traditions, and connections within communities.

Program - Suggestions

- More hands-on approach to content in the formal sessions rather than straight forward presentation style.
- Skills development on the use of social media promotion for artists.
- Include more case studies, and stories about arts and cultural practice in presentations.
- Small group sessions for the creative workshops are more intimate and direct.
- Video on wills from Arts Law was good, have more of these types of resources.

Future program day one

- Information session
- More interactive videos
- More artist talks
- Breaks between presentations
- Allow for discussions after each session
- Do an evaluation with participants after day 1
- BBQ dinner – invite families, community to join the artists

Future program day two

- Creative workshop sessions
- Advice bank for artists in one-on-one sessions with industry experts
- Do an evaluation with participants after day 2
- Debrief session with presenters after event



QUOTES FROM PARTICIPANTS

"I learnt a lot about setting up a business and who you can trust in the field. It opened my eyes. It's important for people to know."

"I did not know what KU Arts did and who they were; they have a lot of info. If I needed to ask anything; I would go contact."

"Learning from others to get more information, we need to take this information home to pass on to our community."

"When is the next one?"

"Need more artists to come in and give their opinions."

Listening and painting was good

"Use of language you need to respect not all speak the same Aboriginal language there are differences in different locations."

"I learnt a lot about who you can and can't trust. It opened my eyes and it's important what's being taught."

"Please connect with us Lincoln mob for program with Ku Arts."



KU ARTS STRONG ARTS PROGRAM 2022 - CEDUNA

Photos taken by Margaret Thiselton





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ACKNOWLEDGEMENT

Ku Arts acknowledges the support of our funding partners whose commitment enables our continued delivery of services and programs for the benefit of Aboriginal artists in South Australia.



Australian Government

Indigenous Visual Arts Industry Support

Indigenous Visual Arts Industry Support

Ku Arts receives funding through the Australian Government's Indigenous Visual Arts Industry Support program.



**Government
of South Australia**

Arts South Australia

Arts South Australia

Ku Arts is supported by the South Australian Government through Arts South Australia, Department of Premier and Cabinet, and the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.



Australia Council for the Arts

Ku Arts is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

