

The image features three dancers in a studio setting. The lighting is dramatic, with a strong red diagonal stripe running across the frame. The dancers are in various poses, with their arms raised and bodies angled. The background is a gradient of dark colors, and the floor appears to be a wooden dance floor.

# Arts & Culture Plan South Australia 2019 - 2024

**To Dream  
To Explore  
To Create**

## **Acknowledgment of Country**

**Aboriginal and Torres Strait Islander people have made and continue to make a unique and irreplaceable contribution to Australia.**

**The South Australian Government acknowledges and respects Aboriginal people as the state's first people and nations, and recognises Aboriginal people as traditional owners and occupants of South Australian land and waters.**

**The South Australian Government acknowledges that the spiritual, social, cultural and economic practices of Aboriginal people come from their traditional lands and waters, and that Aboriginal people maintain cultural and heritage beliefs, languages and laws which are of ongoing importance today.**

### **Front cover**

Production: mi:wi

Organisation: Vitalstatistix

Photographer: Gregory Lorenzutti

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Adelaide College of the Arts  
Organisation: TAFE SA  
Photographer: Sam Roberts

**The Arts and Culture Plan for South Australia 2019 – 2024 asks the reader to go on a journey. While the Plan sets out a ROADMAP with GOALS and PRIORITIES, it invites everyone to play a part.**

**The Plan encourages all South Australians To DREAM, To EXPLORE and To CREATE a future where arts and culture flourish in everyday life.**

**This Arts and Culture Plan (The Plan) embraces the many voices of contemporary South Australia, both dissident and supportive. The quirky with the conventional. The conservative with the creative. The festival with the fringe. The immigrant with the establishment. The misfits with the marvellous. The industrial with the artistic. The entrepreneur with the purist.**

This Arts Plan is about igniting a new level of connectivity – between artists, organisations, institutions and governments – that will inspire bold exploration, innovation, and lead to a vibrant ecology of new relationships and networks. Above all, this Plan is about how people collaborate, co-operate and communicate, how artists and the community work together, and how everyone can engage with arts and culture.

The Plan heralds a NEW NARRATIVE – a narrative celebrating the State, its arts and cultural assets, its history, its Aboriginal and Torres Strait Islander culture, its festivals, music community and Adelaide’s status as a UNESCO City of Music. This is a broad, inclusive narrative about its theatre makers who challenge and engage youth audiences around the world, the vibrant work of its artists with disability, the State’s strengths in film, technology and gaming, artisan production and literature. South Australia has been a trailblazer in many areas, and is on the cusp of leading the way in new directions, now and in the future.

This narrative is about how we TELL THESE STORIES, and relates strongly to South Australia’s ‘market and brand’.

Thirdly, the Plan is about embracing CREATIVITY. Creativity is central to the human experience. Today, creativity is recognised as a key characteristic of business, industry and economic development. We know we live in a changing and turbulent world and that our lifestyles and workforce will change. Creativity will continue to allow us to re-invent, to imagine, to stay smart. Creativity will be valued as a skill for future workforces, and integral to our lives.

This Plan is about RESETTING the arts and cultural AGENDA. It is about seizing the opportunity. It is about creating an opportunity.

# Vision

**To Dream,  
To Explore,  
To Create.**

Leading to new pathways  
and horizons with arts and  
culture as central to the  
success of South Australia.

# Mission

**To guide the  
growth of and  
investment  
in the State's  
leadership in  
the arts and  
cultural sector.**

# 4 Values

These 4 Values influence the Arts Plan 2019 – 2024 ('the Plan') and provide direction on how the Plan will be successfully implemented. The values are aimed at empowering all who contribute to arts and culture today, while building what is possible tomorrow.

**Visionary leadership** – leadership for the arts and culture sector to be delivered with strong advocacy and sound investment.

**Strategic collaboration** – between artists, organisations and industries, and with communities and governments to optimise resources and amplify strengths.

**Embracing diversity** – promoting inclusion and encouraging new voices and approaches across all demographics.

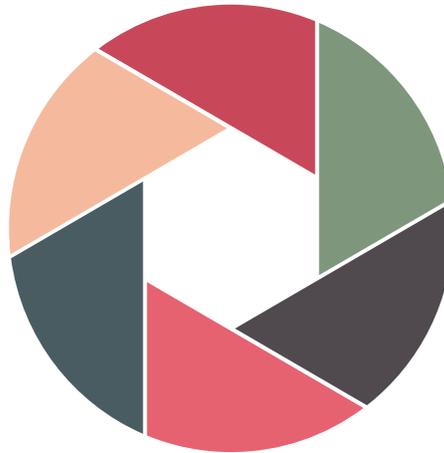
**Courageous experimentation** – open to new ways of working, entrepreneurial thinking, and harnessing digital transformation and future technologies.

# 6 Goals

**These 6 Goals provide the pillars for the Plan. The goals have equal weighting, are interrelated and not presented in hierarchical order. Each goal provides some broader context to ‘set the scene’ and is followed by a number of priorities.**

The priorities begin with the **higher-level and strategic**, followed by more **specific or tactical** areas of focus (the colour of each assists the reader in this regard). Each priority will need to be interpreted and implemented by the sector and the government over the five-year span of the Plan. Although circumstances may change in the ‘operating environment’, the priorities will not. The Plan is just the beginning – **its interpretation and implementation is the next phase, and will cover the next five years!**

As the priorities require interpretation by different parts of the sector, and community, it will be critical that people from across the sector come together regularly to stay on course, to share their interpretations and work together in achieving the spirit of the Goals and the Plan.



1

**To promote the role of arts and culture in enriching the lives of all South Australians.**

2

**To empower South Australia’s makers and creators.**

3

**To champion Aboriginal and Torres Strait Islander arts and culture.**

4

**To amplify South Australia’s signature strengths that define the character of the arts in the State.**

5

**To enhance the physical and organisational arts and culture infrastructure in South Australia.**

6

**To drive a connected approach to advocacy and future government investment in arts and culture.**



# Message from the Premier

The South Australian Government welcomes the Arts and Culture Plan 2019-2024 and the opportunities it presents. My government committed to developing an Arts Plan to help guide the arts and culture sector in our State. We engaged consultants, Tony Grybowski and Graeme Gherashe, to offer a vision that is about people – our artists, our audiences, our community and our stories.

South Australia has many outstanding qualities in arts and culture. We have world-class collections and a remarkable history. In Adelaide, we have a green, liveable, hyperconnected city like nowhere else in Australia. We are experiencing rapid rates of change in technologies and how we access our knowledge and the arts.

Government, at all levels, plays a critical part in developing and supporting arts and culture. Over the decades, the South Australian Government has taken a leadership role in arts policy, investment and infrastructure. Integral to such vision and leadership is clear cultural ambition and a commitment to long-term strategic thinking and the benefits.

As a result of this past investment, South Australia is in a strong position to develop to the next level. Our State is also at a turning point as it determines how best to grow, build and embed arts and culture into its planning, policy and infrastructure.

The Government has made a significant commitment to Aboriginal culture through the redevelopment of Lot Fourteen and we believe that the new Aboriginal Art and Cultures Gallery can become a national centre of excellence in showcasing our heritage. By embracing education and technology, we can create an unforgettable experience for visitors, deep engagement with our Aboriginal communities, and position South Australia as the gateway to Aboriginal culture for all Australia.

South Australia has an opportunity to author a bold new narrative that is uniquely its own - a story that connects past, present and future, and that unites us all.

More than 2500 individuals and organisations were involved in the consultation process to help develop the Plan, which outlines a future direction and key priorities for the sector. The stories and ideas captured, provide an incredible snapshot of the richness of arts and culture that exists in our State.

Thank you to everyone who participated in the consultation process and for your continued dedication to the arts and culture sector.

The South Australian Government is committed to exploring the possibilities presented in the Plan. We see arts and culture as an integral part of the continued growth and success of our State, now and for future generations.

**The Hon Steven Marshall MP  
Premier of South Australia.**



*South Australia has a long  
history as an arts state.  
Adelaide is a city of makers.  
We need to be in the  
business of making.<sup>1</sup>*

Ross McHenry, Adelaide composer and jazz musician

# Introduction

This Plan acknowledges the deep commitment and practice of the artists and makers of South Australia. While building on a story that goes back some 65,000 years, it celebrates the many achievements of the past half-century, and in recognition of this current period of rapid transformation, it sets out a bold and fresh direction for the next five years.

**This Plan embraces creativity and the need for arts to be at the centre of South Australian life.**

South Australia's reputation as a centre for arts and culture is well established. It is a place known for innovation in the arts. South Australia's Festival Centre was the nation's first arts complex, the South Australian Film Corporation was the first Australian screen funding agency and the Adelaide Festival was among the first major arts festivals on the national calendar. JamFactory is one of the longest serving organisations of its kind in Australia. The first regional arts infrastructure program also emerged from South Australia. These are just some examples that demonstrate how the history of arts innovation is one of the State's greatest strengths.

This is a State where geography matters – where wonder abounds. The centrality of the State within Australia has shaped its unique identity, and the identity of its Aboriginal and Torres Strait Islander (ATSI) People. The size and scale of the capital, Adelaide, has contributed to it being one of the world's most liveable cities, enabling strong networks of artistic practice for artists to share, learn and grow together. In the words

of one artist, *'The quality of the arts here is exceptional. It's something that belongs in the community, and is situated in [this] place.'*<sup>2</sup> Over time, this historical commitment to the arts has created a rich and dynamic arts landscape for South Australians.

Much about South Australia is now changing. Digital technologies are connecting South Australians with each other and the world in ways unheard of among previous generations of artists. This, in turn, is changing the way art and creative content is conceived, made, presented and consumed. New artistic practices, new forms of digital storytelling, and new, creatively-charged industries are transforming the role of the arts in everyday life.

These changes demand fresh thinking about how best to secure a future for South Australians in which arts and culture continue to enrich, inspire and bring diverse groups of all ages, to live, dream, and support new ways of thinking and working, across time, place, language and cultural barriers.

# A Plan for the future



*There are daily more sophisticated ways in which digital technologies allow new audiences to experience the arts, and artists to collaborate across previously impossible geographical distances: while these have the semblance of intimacy, let's never forget the power and potential of the shared live experience, not just the mega-event, but those tiny transformational moments too. They all need to be supported with equal enthusiasm and resources.<sup>3</sup>*

Robyn Archer AO

This Plan is about defining a point of difference for the State's arts and cultural sector. It sets out to guide future investments over the next five years, with the needs of contemporary artists, creators and makers at its core. The Plan delivers a set of goals and key priorities, designed to ensure government, business and the broader community can work collaboratively in ways that foster and champion the arts as an integral part of the lives of all South Australians.

It is a road map to navigate the next five years, which requires a connected government commitment and response to enable the arts and culture sector to thrive, to make change possible and to harness the synergies between arts, creativity and technology. It will also assist arts companies and industry bodies to set their strategic direction, to empower all stakeholders to work together.

With this Plan, there is an opportunity for the government, business and broader community to come together to optimise funding, engagement and new partnerships.

Most importantly, as a consequence of the above factors, there is a significant societal expectation that is dramatically

changing the nature of the interaction between the artist and the audience – this shift creates an amazing opportunity for all.

## Why now is the time for this Plan

The South Australian arts sector is at a pivot point – a moment in time where a new direction can be forged. This direction builds on the decades of foundational work within the sector, and while it recognises current limitations, it adopts a bold and future-focused pathway to lead the State forward.

**This is the first Arts Plan to be delivered for South Australia since 2000. There have been many changes in that time – within the cultural and creative industries, and to the public policy settings in which the arts operate.**

**Most importantly, as a consequence of these factors, there is a significant societal expectation that is dramatically changing the nature of the interaction between the artist and the audience – this shift creates an amazing opportunity for all.**

# Four reasons to pivot

## 1. A global transition from the industrial to knowledge-intensive industries

Major economic changes have had a dramatic impact on South Australia, with a shift away from traditional manufacturing industries towards knowledge-intensive services, such as finance, law, tertiary education, computer and data science, and towards new industries, among them renewable energy and aerospace. The arts need to be a vital part of this transformation. Research indicates that arts and creativity will have a major role to play in the future of the workforce, which will prioritise human creative capacity, problem-solving skills, and collaboration.<sup>4</sup>

## 2. Capitalising on South Australia's digital-first investments

South Australia is an Australian leader in its adoption of digital technologies, having invested in a range of 'digital-first initiatives'. Adelaide has been at the forefront of Australia's smart city movement, named a CISCO 'Lighthouse City' in 2015 and supporting a number of trials around the use of 'Internet of Things' technologies. Adelaide's GigCity initiative is connecting businesses in Adelaide to fast and affordable gigabit internet – the first of its kind among Australian capital cities. The game development industry is thriving and South Australia now offers the best film rebates in Australia, attracting more and more workers in the film and PDV (post, digital and visual effects) sectors. With the pioneering of new digital culture sectors comes the opportunity for dynamic partnerships between arts, culture, creative industries, innovation hubs and technology to emerge.

## 3. The changing expectations of audiences

The way people engage with and consume arts and culture has changed dramatically this century. New media channels and digital social networking sites enable an immediate two-way conversation between artist and audience that is local and global simultaneously, giving a platform for individual artists, writers, makers and performers to build their brands and connect with their audiences as an intimate part of their daily creative practices. There is a range of other access points – online, on mobile devices – that are shifting how audiences engage with art and how they share their experience. At the same time, the hyper-connectivity of our digital age also reinforces the need for direct, physical and experiential encounters with diverse people, places and cultures. This need for human-to-human connection is giving rise to new directions in curation and festival programming. Furthermore, there is a growing 'maker movement' that reflects a renaissance of artisan craft and handmade products.

## 4. The shifting demographics of the South Australian community

The changing demographic shifts experienced in South Australia over the past two decades are unique. Predominantly based in the capital city (83 per cent)<sup>5</sup>, the State's population has been ageing, while new communities of people from a range of cultural backgrounds, including growing international student communities, represent opportunities for diverse forms of cultural engagement and dialogue across all ages. South Australia has seen relatively flat population growth in recent years. However, outside of the greater Adelaide region, places like Murray Bridge, and more generally the Fleurieu Peninsula (Strathalbyn Region and Victor Harbor) are seeing some of the fastest population growth rates in the State over the past decade, with corresponding growing levels of overseas migration in some regional areas.<sup>6</sup> Artists and makers have a critical role in further building the reputation of the State as a vibrant and inclusive place, and encouraging future arrivals to settle in South Australia. Participation in arts and cultural activities is also vital to the collective wellbeing of communities, and is now widely recognised as contributing to a range of health outcomes, in mental health and ageing, and community resilience.

## Who this Plan is for

**The Plan is for artists, arts organisations, other industries, local government, State Government, collaborators, philanthropists, entrepreneurs, the private sector and the general public. These stakeholders play an important role in the arts and culture in the State.**

# South Australia

## A history of creative and cultural innovation

**South Australia has a strong reputation as a leader and innovator in its support for arts and culture, as reflected in its recent history.**

The 1970s are known as a decade that transformed the arts and cultural landscape of South Australia, and established Adelaide as a preeminent city of arts and culture. Ten years after the inaugural Adelaide Festival of Arts in 1960, government allocated funds and a public appeal was launched. The public response was decisive, it's target was achieved in just one week. Three years later, the new complex, and the nation's first multi-functional arts centre, opened on the sweep of the River Torrens in symphonic style during a gala performance.

'In those early years, it was like being in a social laboratory of the arts. You could

create and make things happen, which had never been done before in South Australia and, in some cases, nowhere in Australia,' says Leonard Amadio, former long serving Director of the department that became Arts South Australia. 'Everyone was very receptive. They wanted things to happen.'<sup>7</sup>

And happen they did. A professional theatre company, the South Australian Film Corporation, and a craft-based industry with local artisans practising glass, ceramics and jewellery design, were all founded. The latter would go on to become the JamFactory. Meanwhile, architects were working on plans for the new Festival Theatre, stage two for the Playhouse and the Space for the Theatre Company. The final stage — the plaza and the development of the Torrens bank — continued through until 1978.



Adelaide Festival Centre  
Photo courtesy of  
Adelaide Festival Centre



Since opening, the Festival Centre has become the inspiration for other arts complexes nationally and shorthand for the entire State: the moniker ‘South Australia - Festival State’ travelled untold kilometres on number plates across Australia. Fifty years and still counting, the Adelaide Festival, the Fringe and ‘Mad March’ have fuelled the oxygen of an entire generation, and generated and led to other festivals and events to be established and now form an annual schedule of festival activity.

Throughout the 1970s and 1980s, along with investment in the bricks and mortar infrastructure, came the founding of

multiple statutory arts bodies. This flurry of activity in a short space of time not only established the State’s physical and bureaucratic architecture of arts and culture, it led to South Australia becoming a talent magnet for people from interstate. ‘It was the place to be if you wanted to get a job. I don’t know how many people I knew who’d ring up or send a letter saying “I want to come to South Australia to work in the arts, in education, in TAFE, can you advise me?”’ Leonard Amadio remembers.

While Premier Steele Hall’s leadership established the Adelaide Festival Centre

## Who contributed to this Plan

**Over 2,500 voices, opinions and survey responses are captured in this Plan.**

**600 people attended town hall events in six locations – the Barossa Valley, Mt Gambier, Port Augusta, Adelaide, Port Adelaide and Goolwa.**

**200+ interviews and seven focus groups were conducted with arts practitioners and organisations across all art forms, in addition to government representatives, industry groups and educational institutions.**

**1800 people responded to the Arts Plan 2019-2024 survey.**

**The International Federation of Arts Councils and Culture Agencies provided information on international best practice.**

Trust and Premier Don Dunstan is credited for his visionary leadership and consistent advocacy of the arts during this period, crucially, investment and leadership in the arts did not end then. Indeed, it was the decades-long non-partisan approach that ensured the arts and culture could continue to flourish. Subsequent governments continued to see the arts and culture as central to the identity of the State and to build on the decades of foundational work.



Artists: Electric Fields  
Organisation: Music Development Office  
Photographer: Dave Court

Today, the State is a place of great scholarship, collections, archives and history, and a contributor to economic and social growth. The South Australian Museum holds one of the world's most comprehensive collections of ethnographic objects in its Aboriginal Material Cultures Collections, which are vital to the ongoing connection of Australian Aboriginal communities to their history and to their future. Three world-class universities continue to cultivate the next generation of arts makers, writers, performers, and creative industry workers. Together, this has helped position South Australia's arts and culture sector as a significant part of the national arts ecology, and contributed to the State's national and international reputation as a place of creativity and productivity.

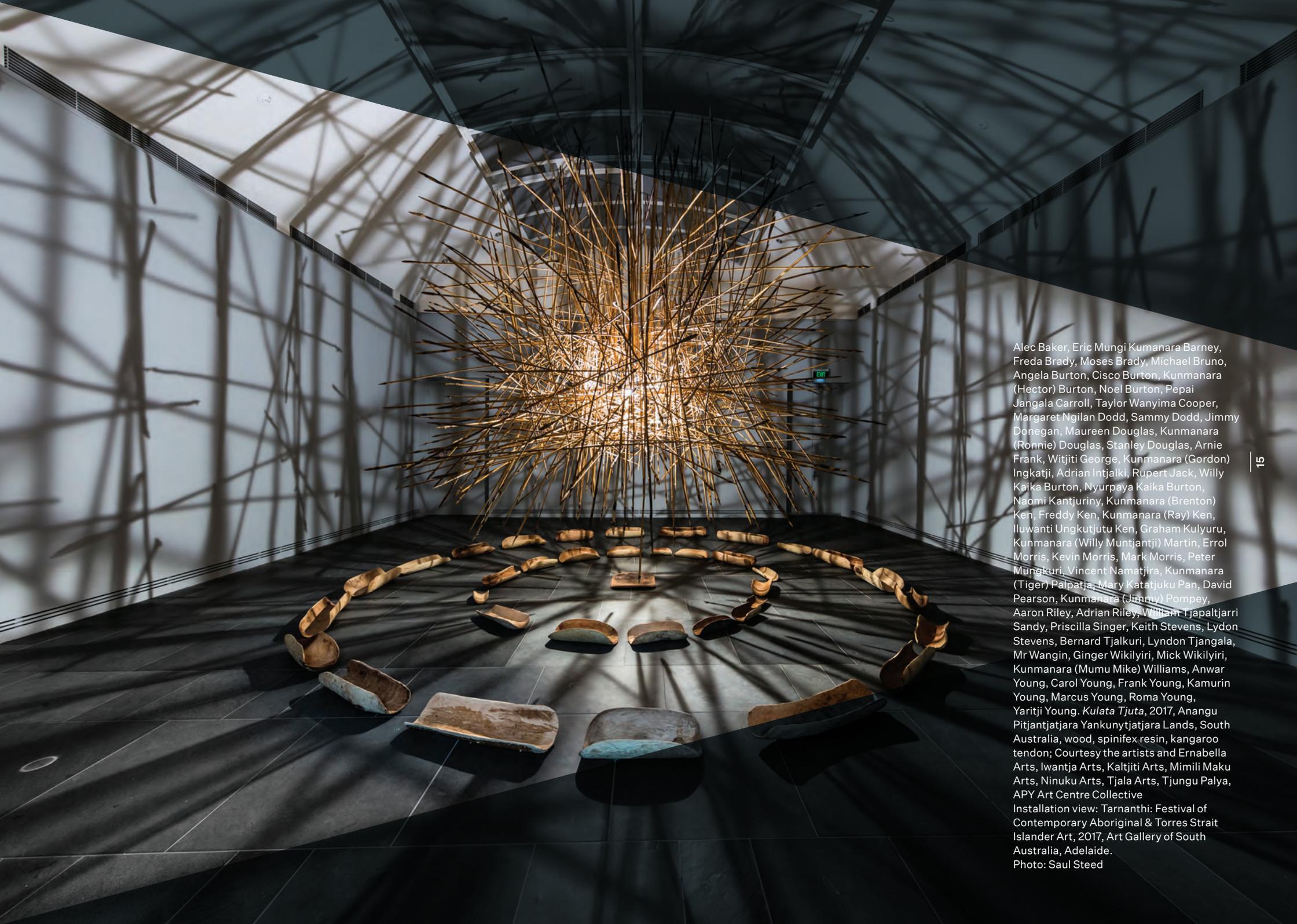
## Embracing the creatives of the future

While the 1970s were described as a 'social laboratory for the arts', fifty years on this laboratory now encompasses technology, innovation and the creative industries. If the past two decades have seen the creative industries move to centre stage in arts policy settings, reflecting the growth of new media, advertising, design and screen industries, it is now widely recognised that creativity is not only important to the arts, but is central to our society's capacity to innovate, connect and prosper.

Creativity is now being embraced across education.<sup>8</sup> Furthermore, creativity is becoming more widely recognised as fundamental to future industries and future generations, who will compete not only with a more globalised workforce,

but also one that includes artificial intelligence and robotic industries.

For these reasons, **creativity is a central concept within this Plan.** When a society supports creativity, and enables it to flourish, many positive benefits can flow, whether in the form of personal wellbeing and inspiration, strengthening community, new insights, problem-solving and innovations, or simply unforgettable experiences. As new industries are emerging and audiences are changing, there is an opportunity to usher in a new generation of makers, creators, educators and thinkers, and in doing so, enliven and stimulate the arts and cultural landscape of South Australia in many ways.



Alec Baker, Eric Mungi Kumanara Barney, Freda Brady, Moses Brady, Michael Bruno, Angela Burton, Cisco Burton, Kunmanara (Hector) Burton, Noel Burton, Pepai Jangala Carroll, Taylor Wanyima Cooper, Margaret Ngilan Dodd, Sammy Dodd, Jimmy Donegan, Maureen Douglas, Kunmanara (Ronnie) Douglas, Stanley Douglas, Arnie Frank, Witjiti George, Kunmanara (Gordon) Ingkatji, Adrian Intjalki, Rupert Jack, Willy Kaika Burton, Nyurpaya Kaika Burton, Naomi Kantjuriny, Kunmanara (Brenton) Ken, Freddy Ken, Kunmanara (Ray) Ken, Iluwanti Ungkutjutu Ken, Graham Kulyuru, Kunmanara (Willy Muntjantji) Martin, Errol Morris, Kevin Morris, Mark Morris, Peter Mungkuri, Vincent Namatjira, Kunmanara (Tiger) Palpatja, Mary Katatjuku Pan, David Pearson, Kunmanara (Jimmy) Pompey, Aaron Riley, Adrian Riley, William Tjapaltjarri Sandy, Priscilla Singer, Keith Stevens, Lydon Stevens, Bernard Tjalkuri, Lyndon Tjangala, Mr Wangin, Ginger Wikilyiri, Mick Wikilyiri, Kunmanara (Mumu Mike) Williams, Anwar Young, Carol Young, Frank Young, Kamurin Young, Marcus Young, Roma Young, Yaritji Young. *Kulata Tjuta*, 2017, Anangu Pitjantjatjara Yankunytjatjara Lands, South Australia, wood, spinifex resin, kangaroo tendon; Courtesy the artists and Ernabella Arts, Iwantja Arts, Kaltjiti Arts, Mimili Maku Arts, Ninuku Arts, Tjala Arts, Tjungu Palya, APY Art Centre Collective  
Installation view: Tarnanthi: Festival of Contemporary Aboriginal & Torres Strait Islander Art, 2017, Art Gallery of South Australia, Adelaide.  
Photo: Saul Steed

# The structure of this Plan

This Plan includes **six Goals, each of which provides a broader context, and identifies key priorities for action. As mentioned, these priorities are high-level and strategic, and specific and tactical. The goals are not presented in hierarchical order and are interdependent.**

A series of case studies are featured which illuminate and celebrate some of the great work already happening in South Australia. It is these many and varied stories that demonstrate the aspiration of the arts sector, and make this moment in history so exciting.

Imagined futures paint a picture of what might be possible. These are like journey maps, as seen through the eyes and experiences of different individuals

and communities. They aim to bring the future impact of the goals to life. The imagined futures are from the following perspectives: a school principal running a new 'Artist in Residence' program; a mother and her son experiencing Aboriginal culture for the first time; an Adelaide artist and musician on a 'Creative Accelerator Fellowship'; a European ceramicist visiting South Australia; a group of international academics visiting Adelaide to attend the new 'Arts + Space + Tech incubator', and a future scenario of how connected government may operate.

*Pirkurna Wiltarninthi tapa  
Purruna-ana.  
Strengthening communities  
through culture.*<sup>9</sup>

Allan Sumner, artist and founder  
Aboriginal Contemporary Arts

In addition, in acknowledging the rich depth of the Aboriginal story in the State, this Plan references a narrative element as a way to provide an alternative perspective through which to view the arts and cultural landscape of South Australia.

# Why a narrative?

In any society, there are always several narratives at play. It takes many threads to weave a tapestry. If a scientist stands at the glittering salt pans of Kati Thanda, he might choose to follow the geological story that traces how the vast Lake Eyre basin was created. Or a school student at Mt Gambier may learn the unfolding paleontological story, reinvigorated by the recent discovery of ancient bones belonging to extinct megafauna. Such stories follow clearly defined timelines, anchored by scientific evidence.

Stories often demarcate the boundaries between people. Us versus them. In the Western canon, stories are usually recorded by pen and paper, in books and libraries. But stories can take many shapes – and be shared in countless ways. They are humanity's oldest form of communication. The telling and re-telling of a story can create and build a collective identity. A single narrative can unite a community, a race and an entire nation. As Harvard professor Marshall Ganz writes, 'Stories not only teach us how to act – they inspire us to act.'<sup>10</sup>

# South Australia

## A gateway to the first and original story of Australia



*A story is a painting is a song is a ceremony. One is not separate from the other.*<sup>14</sup>

Marie Falcinella, CEO  
Ananguku Arts and Cultural  
Aboriginal Corporation  
(Ku Arts)

South Australia's geographical centrality has, for tens of thousands of years, shaped its history. From a geological perspective, the world's oldest fossils, dating back 650 million years, have been found in the Flinders Ranges.<sup>11</sup> From an Aboriginal perspective, the area covering the Adelaide Plains has long been a meeting place, where tribes from the north, west and east, came together, camped and conducted ceremony. The land was – and still is – bountiful. Food, shelter, fresh water.

In the early years of first contact between Aboriginal communities and British colonisers, Adelaide was the staging post for colonial explorers to go north. Dr Jared Thomas, Curator, Aboriginal and Torres Strait Islander Art and Material Culture, at the South Australian Museum, says 'anthropological and archaeological

expeditions travelled north from Adelaide. It is because of these that South Australia possess the wealth of Aboriginal collections that we have today. They are all part of our history.'<sup>12</sup>

The Aboriginal worldview is holistic, where family, culture, and values and country are interconnected. Central to this worldview is the reverence for earth, sky and water as supporting all life. Indeed, when South Australia is looked at from space, the man-made borders laid at Federation dissolve. The patterns on its surface become like strange brushstrokes on a vast ochre canvas.

And when the story of South Australia is seen through the eyes of a member of one of the State's forty-six Aboriginal language groups, and the history is storied in one of their languages, the narrative changes – and changes again.

The South Australian story as told by its Aboriginal and Torres Strait Island people is a story unto itself. 'It is an epic story of survival. Through it, we can tell the most interesting stories of art and culture this country has to offer,'<sup>13</sup> continues Dr Thomas.

If South Australia is perceived to be at the centre or part of this much larger storied landscape – one that stretches back not two centuries, but sixty-five thousand years – it invites every South Australian, and every visitor to the State, to see themselves as part of a grander narrative. Indeed says, Marie Falcinella, Chief Executive Officer at Ku Arts, "In South Australia we are well positioned to tell [the] national Aboriginal story."<sup>15</sup> By doing so through the new Indigenous Art and Cultures Gallery on Lot Fourteen in Adelaide, the story of all Australia could be told.

# Songlines: Tracking the Seven Sisters Exhibition – a hybrid way of seeing

A recent example of what one version of this story looks and feels like from an artistic and community perspective can be drawn from the 2017 exhibition, *Songlines: Tracking the Seven Sisters*, a partnership between a group of senior custodians and the National Museum of Australia (NMA), in Canberra.

Deeply concerned that one of their most precious Creation stories or Tjukurrpa would be lost to future generations and that this could threaten the existence of their entire culture, a group of elders contacted the Australian National University (ANU), NMA and others. They wanted to collaborate to reconnect, preserve and share one of their central stories with all Australians.

The Anangu Pitjantjatjara Yankunytjatjara (APY) formed a committee of 17 elders and representatives on this archival preservation project. For seven years they worked as a senior custodian-led collective with the ANU and NMA to deposit this knowledge in the Aboriginal-managed archive Ara Irititja.

The NMA formed a curatorium from the custodian collective, and led by the museum's senior Indigenous Curator



Yakulyukulyu site visit 2016  
Photo: Rebecca Dagnall,  
National Museum of Australia

Margo Neale, created an Indigenous-led exhibition together. It remapped the transcontinental journey of the Seven Sisters songlines, from the Pilbara in the west to central WA and the desert regions in South Australia, into the Museum and thus into Australian history using state-of-the-art, immersive and multi-sensory technology.

Through integrating Aboriginal and Western knowledge systems, a new hybrid experience was created.

This award winning NMA exhibition, wrote Dr Christine Nicholls at Flinders University, 'rearrange[d] the furniture in your head by opening up new portals to knowledge and understanding ... [to create] an authentically Australian narrative...equally or more engaging than any other epic tale you'll have experienced.'<sup>16</sup>



Agent: Martumili Artists  
Creator: Kumpaya Girgirba, Ngamaru Bidu, Thelma Judson, Reena Rogers,  
Janice Nixon Yuwali, Nancy Karnu Taylor, Nola Taylor, Yikartu Bumba.  
Artwork Title: Yarrkalpa - Hunting Grounds  
Size & Medium: 300 x 500 cm, acrylic on linen  
Photo: Jason McCarthy, National Museum of Australia

## Priorities

### Empower

Build capacity and create opportunities for artists in community, so that communities can benefit from deep and rich experiences, and develop.

### Value

Connecting arts and culture with new community partners, to enhance the role of the arts and accelerate its impact in areas such as health and wellbeing, liveability and social cohesion.

### Access

Ensure communities across South Australia have access to diversity of stories, demographics, cultures, arts experiences, practices and performances, through exchanges, residencies, partnerships and touring, and through local creative facilities or 'hubs'.

# Goal 1.

**To promote the role of arts and culture in enriching the lives of all South Australians**

This goal explores the role of the audience and the changing way that people are experiencing, consuming and participating in arts and culture. It recognises the power of arts and culture in building stronger, liveable communities. It promotes a broad and inclusive engagement with the arts across all parts of the South Australian community, positioning arts and culture as integral not optional.

South Australians are known for their love of the arts. They represent some of the most committed attendees of live events or festivals across the nation.<sup>17</sup> It should come as no surprise, then, that the way South Australians value arts and culture reflects a broad and empathetic understanding of how personal creativity and expression make for a richer and more meaningful life.



Today, close to three quarters of South Australians recognise that the arts improve understanding of other peoples and cultures, including Aboriginal culture, and should be foundational to the education of all Australians.<sup>18</sup>

While digital technologies offer a platform and incredible opportunities to experience diverse, global arts practices at a local level, more than ever, people still thrive by coming together – and human connection and creative spaces are required for this to happen. The critical work of local government in this area is acknowledged and needs to be supported and extended, together with other community partners, local businesses, philanthropists and the Federal government.

These shifts are critical to the future of arts and culture in South Australia: a future in which creativity and creative expression are widely supported as foundational to health and wellbeing; and where spaces for art, practice, performance and reflection are also spaces that make communities more resilient.

## Creative Communities case study

Creative Communities are being cultivated across South Australia, testimony to the important role artists and makers play in weaving connections across disparate walks of life. Artists bring communities together, and play a particularly vital role in South Australia's regional communities, encouraging ingenuity and resilience. The Country Arts SA's Creative Communities Partnership Program facilitates co-investment with local government to support artists working within communities as community facilitators and creative producers.

Established in 2012, the Program equips facilitators with security of funding and support to create meaningful

connections within communities. It also amplifies sources of funding through co-investments with a range of partners, extending into the domains of health, youth support, regional development and environment. With demand for the program accelerating in recent years, it is clear that communities across regional South Australia are benefitting.

For Hamish McMillan, an artist working in Goolwa, the Creative Facilitator role supported by Victor Harbor Council in partnership with Country Arts SA is vital to an emerging practice – giving him capacity to connect not only with other artists but also to engage with a range of community initiatives as well.

'There was a recent public mural project for the Goolwa Skate Park, which saw some 60 community volunteers come on board, some of them kids who were at risk. We know for some of these kids, the opportunity to create something like a 400m<sup>2</sup> mural with an artist was life changing for them, it set them on a new path to make more positive life decisions'. For Hamish, working with the Community Partnerships program means his art can cross over into his youth work. 'It makes my art practice less about me, and more about how I can affect and change people's lives'.

## An imagined future

A school principal from a remote primary school takes a punt on a new State government 'Artist in Residency Program', 2025

At the end of another busy day, the school bell in a primary school in regional South Australia rings across the yard. Instead of rushing to catch the school bus, most students

are staying behind to prepare for a culmination of a three-month 'Artist in Residence Program' that has captivated the school and broader community.

For the past 3 months a South Australian writer and interactive storyteller has collaborated with the students to capture narratives and oral histories from this remote area. Students have chosen a range of different media to express themselves –

6-second sound-bite stories for social media, video interviews with family members sharing their memories, and a live dance sequence, accompanied by a 'choir of the spoken word'. Together, the project is called, 'We're not arty out here!'

Everyone's excited about this interactive exhibition and performance, supported by local businesses who've helped with in-kind goods and services. The family-run hardware shop donated the paint

to clean up the hall, and parents helped with costumes.

As the students put the finishing touches to their creations, the Principal of the school stands at the entrance and it's hard to know who is more nervous. But the night goes off without a hitch and is a great success. Everyone enjoys this new way of coming together and celebrating their community.

As the principal says in her thank you speech, 'It's been a tough year and everyone has been grateful for this new way of coming together to share stories and celebrate their region. This is just one example of a state-wide program that has introduced more creativity into school life. What's more, the program is being embraced by primary schools across the State.' The crowd roars.



*Put a song in the air and it can heal  
Make a hardened heart to feel.*

Fay White, singing facilitator



Artists: Alina Bzhezhinska Quartet  
Organisation: WOMAD  
Photographer: Grant Hancock

# Goal 2.

## To empower South Australia's makers and creators

### Priorities

### Invest

Through open access transparent funding and investment models, a fellowships program, co-investment with philanthropists, industry partners and other parts of government.

### Activate

Optimise existing spaces to nurture the independent and small to medium sector. Fill the city laneways and vacant spaces with artists and their art all year round. Increase availability of studios, workshops and independent venues. Such space activation will enable this community to do what they are best at – to workshop, experiment and create.

### Develop

Establish communities that collaborate across artforms and industries. Support the sector to develop expertise in curation and contemporary programming, as well as business and entrepreneurial skills.

### Link

Establish creative hubs and laboratories for the individual artist to learn, grow and work. Create space for conversations, ideas generation, for testing and exploring. Enable artists working in safe spaces to network with creatives from other art forms, gaming, the screen sectors, emerging technologies and digital media.

### Connect

Facilitate artists connections that span the state, nation and globe. People-to-people links are the basis of long-term learning and artist collaboration and exchange. Forging partnerships, residencies and exchanges between artists, artist communities and companies, has the potential to reshape the identity of artists and their role in the broader ecology.

### Present

Ensure artists can earn income from developing and presenting their work locally and state-wide, as well as on the national and international stage.

This goal is about the artist, supporting the ‘makers and creators’, to flourish, grow and reach their full potential. Individual artists and the independent sector are a critical part of the arts and cultural ecology, and South Australia is in a strong position to become globally renowned as a major hub of creativity across many disciplines. It is already a place of makers, and with further support, can be a place where cultural ambition is fostered, independent artists flourish and small to medium companies have the space and support to thrive.

Today, Adelaide is known for its liveability, welcoming community and affordable housing. By increasing studio spaces, artist hubs, and flexible performance spaces for artists and small companies, there is an opportunity to leverage this potential and create pathways for artists to become a proud, visible and valued part of the community. It is time to attract more artists from across the country, and the world, and encourage existing students and early career practitioners to call Adelaide, and South Australia, home.

This goal requires commitment, collaboration and long-term investment. It aims to transform the whole ecology and cultivate generations of artists, makers and creators – a gamechanger for the arts and cultural sector, and the broader community.

## JamFactory case study

‘We need a much wider lens. We could have a Festival of Makers. Everything from winemakers and brewers, to filmmakers and submarine makers! We are a place of artisan production.’  
Brian Parkes, CEO,  
JamFactory

JamFactory is Australia’s leading contemporary craft and design organisation and it has been instrumental in supporting the careers and practice of independent artists in South Australia. The ‘Jam’, as it is affectionately known, has contributed to Adelaide’s growing reputation as a city of makers – a hub of artisan production and cultural entrepreneurship.

Established by the South Australian Government and housed in a purpose-built, state-owned facility in the Adelaide CBD, JamFactory will celebrate its 50th birthday in 2023. The not-for-profit organisation provides subsidised studio space for independent practitioners, runs a gallery in Adelaide, retails the work of artists online, commissions new work, partners with Australian and international institutions, supports touring exhibitions, major publications, public programs and online education resources. It also operates a regional satellite facility with additional gallery, retail and studio spaces at Seppeltsfield in the Barossa Valley. JamFactory employs more than 40 staff including practicing artists and designers in key creative roles.

JamFactory is continually looking to the future. Its revenue and audiences are increasing, and its Associate training program is arguably the most significant

career development opportunity in Australia for emerging practitioners working in ceramics, glass, furniture or metal design. The program attracts applicants from across Australia and overseas, and provides skills and business training to assist emerging artists and designers become successful creative entrepreneurs.

In a world where advanced manufacturing is overtaking established ideas about ‘craft’, JamFactory has successfully positioned itself at the intersection of creativity and new technology. Earning an international reputation for its work in the process, JamFactory has contributed to Adelaide’s reputation as one of the global cities for glass making. ‘We need to build on our existing strengths, and they will become attractors,’ says Brian Parkes. ‘In such a dominant city-state... hub and spoke models have to be part of the solution.’



*The voice and presence of artists remains essential to the strength and resilience of the arts and cultural sector in the state today. Artists continue to seek out new spaces for galleries, create new and unique works for live performance, find new ways to connect with audiences and create opportunities for national and international touring. With limited resources our artists, makers and creatives are achieving great things, they are unstoppable, visionary and absolutely essential to the fabric of South Australia.<sup>19</sup>*

Julianne Pierce, Executive Officer,  
Arts Industry Council of South Australia<sup>20</sup>

## An imagined future

From the perspective of Susanne,  
an artist and curator, visiting from  
Berlin in 2028

'I arrive into Adelaide excited and ready to start my three-month artist residency. I don't know much about the city but heard it's going through a period of renewal.

During my first weeks, as I settle into a very mild winter, I walk the

lanes and streets and can't believe the buzz – in the cafes, bars and even in the big busy collecting institutions. Over good coffee I strike up conversations with artists and makers from all over Australia who tell me how supported they feel. Plus they're making

a good living. At night I listen to local musicians performing in a casual warehouse style venue. I could be in Portland or Austin.

I'm amazed how activated the city is with pop-up galleries and creative precincts. So much new work is being presented, it's a place of connection, where collaboration seems easy. It's clean and green and I cycle everywhere!

It's fun to see film makers and leading international and Australian creatives, designers and techologists from the gaming industry (now booming) work and collaborate with artists from the performing arts, visual arts and literature.

Although I'm physically far from home, because it's a GigCity, the super-speed internet means I am connected to the whole world.

As my own work develops, I'm invited to present as part of a

creative incubator. All sorts of new ideas and links come from this that I'll be taking back to Germany – and inviting some Adelaide artists to present their work.

In my last week I tour the regions and visit an Aboriginal art centre with virtual reality spaces to learn from elders. Wow! I buy an amazing piece of contemporary glassware from a new gallery in Whyalla. It's been a lifechanging three months. I can't wait to return.'



## Priorities

### Voice

The centrality of the Aboriginal voice within this goal aims to ensure that culture is not lost or appropriated, and aboriginal communities are not spoken for, rather, their voice leads.

### Learn

Intergenerational learning supports the younger generation to learn from elders to preserve the culture, enabling stories, skills and knowledge to be passed down to future generations.

### Share

A commitment to reconciliation assists in honest conversations, enables intercultural learning, and can positively shape the wider public conversation about Aboriginal history, culture and people.

### Lead

The creation of career opportunities in arts and culture, and leadership pathways for Aboriginal individual artists and collectives to pursue sustainable careers. These opportunities range from practical learning through work placements, fellowships, mentorships and traineeships. In addition, strategies to enable more Aboriginal people to participate in the arts as artists, administrators, managers and as members of the audience.

### Place

Establish culturally appropriate meeting spaces, in existing and future facilities, that are welcoming to the Aboriginal community for the development of ideas, story-sharing, making art, networking and collaboration.

# Goal 3.

**To champion Aboriginal and Torres Strait Islander arts and culture**

This goal recognises ATSI people having a leading voice in South Australia's arts and cultural landscape. It acknowledges the holistic nature of Aboriginal culture that is connected to family, country and community. The goal assists in building new pathways of participation and engagement with South Australia's Aboriginal people, artists and elders, to blaze a trail for the success of future generations. Its objective is to enrich the life of the State, the nation and all Australians.

Nine in ten Australians agree that Aboriginal arts are an important part of Australia's culture, and more say they have a strong interest in Aboriginal arts.<sup>21</sup>

This trend is reflected in South Australia: in 2017 one in three South Australians attended ATSI arts events (compared to about a quarter nationally), an increase from 9 per cent in 2009.<sup>22</sup>

This goal recognises the diversity of Aboriginal voices, cultures, languages and stories in South Australia. It strives to assist in better intercultural understanding and a deeper acknowledgment of the past, to enable all of South Australia to move forward. It recognises the importance of place in sustaining and embedding Aboriginal culture state-wide.

Specifically, the priorities in this goal aim for significant cultural, economic and social benefits for Aboriginal artists, organisations and communities. Furthermore, this goal encourages new conversations with the Aboriginal community, with an objective to reach a place where Aboriginal arts and stories are championed, their languages maintained, their culture recognised and sustained, and their voice heard.

## Kulata Tjuta Project case study

Art can transform lives in many ways. The Kulata Tjuta Project began as an intergenerational mentorship program in the community of Amata, on the Anangu Pitjantjatjara Yankunytjatjara lands. Initiated by the late Hector Burton in 2010 at Tjala Arts, and under the direction of Willy Kaika Burton and other senior

men, the project's original objective was to pass on the tradition of spear making to younger men. Spears are a symbol of strength and pride.

What began as a form of cultural maintenance has evolved into a major national arts project with multiple installations, lasting several years. Importantly, the Anangu voice remains at the centre of the project. It is their vision that drives it forward, ensuring the integrity of the stories

that they share. Through partnerships with curators at the Art Gallery of South Australia (AGSA) and other artists, the Anangu presented Dark Heart, at AGSA's 2014 Adelaide Biennial of Australian Art. Hundreds of bristling spears — kulata — were suspended from the ceiling, accompanied by the voices of older men singing and the rattle of the spears in flight.

Over time, each installation has become more ambitious, both conceptually, expanding across diverse media, and culturally. The project now includes Anangu artists, including women artists, working across all of the communities in the APY Lands. In 2017, at TARNANTHI, the Festival of Contemporary Aboriginal and Torres

Strait Islander Art presented by AGSA, the Kulata Tjuta Project made an arresting statement on the impact of the Maralinga atomic testing program which affected generations of Indigenous people. The power of 550 suspended spears signified, in the words of Willy Kaika Burton, 'a prayer for the ones who were lost from the Black Mist, the bomb test at Emu Junction ... We are with you and we are proud.'<sup>23</sup>

The possibility for this project to keep evolving, and to inspire other intergenerational projects that have both cultural and social impact, is evident.



*Ka wati yangupala tjuta-ya rawa nintiringkupai kulata palyantjikitja, wati tjilpi tjuta wanu. Ka wati tjilpi ngayulu purunytju tjana wiru palyalku tjitji malatja malatja tjutaku kuranyu kutu. Panya nganana rawa pikaringku-katingi manta nyanga palumpa kuwari kulu. Ka tjukurpa nyangatja kulata tjuta tjara.*

*We know if culture is strong, Anangu will continue the fight with a strong spirit. Young men have always learned to make kulata through the old men, and through the old men like me the fight will continue for a better future for Anangu.<sup>24</sup>*

Willy Kaika Burton, Tjala Arts

## An imagined future

From the point of view of Norma who lives with her husband and son, Lincoln, in Port Augusta, 2024

‘Since the power station closed down, me and my husband have been wondering if we’d stay in Port Augusta. Finding work’s been a struggle.

The town’s lost its way a bit. But my son, Lincoln, 12, is happy at the local school and I like to help out in the library and with the sausage sizzle.

I never learned anything about Aboriginal history when I was growing up. Saw Storm Boy of

course. But these days the schools are much better at it. A local artist, Troy, just spent a week with the kids. Troy showed them how to find ochre and Lincoln did a painting. He never normally touches a pot of paint but Lincoln was proud of his painting. It’s up on the fridge now.

Holidays are always a challenge. When I heard about the welcome day at the Aboriginal arts and

tourism centre that has just opened up in town, I signed us up. Lincoln loved the spear-making classes. There were lots of video games and interactive puzzles. Kids screaming and running round the place having a great time.

The new centre has got amazing animation and editing studios. He hasn’t stopped talking about it. Now he wants to go back and do their digi-tech culture camp.’



Production: Yabarra  
Organisation: Adelaide Fringe Festival  
Photographer: jkfoto.net



Artist: Tjulyata Tjilya  
Organisation: APY Art Centre Collective  
Photographer: Meg Hansen

# Goal 4.

**To amplify South Australia's signature strengths that define the character of the arts in the State**

## Priorities

### Grow

Put a spotlight on and prioritise investment in existing signature strengths and specialist areas to reach a new level of local, national and international recognition and prominence.

### Promote

Celebrate existing and emerging specialist areas as a point of difference and unique signature of South Australia, and 'its identity', both within the state, nationally and externally.

### Explore

Identify, experiment and encourage emerging and new areas of practice, multidisciplinary work and activity, cultural and community development – with a focus on technology and opportunities in gaming, screen and film, augmented reality (ar), virtual reality (vr) and artificial intelligence.

### Invest

Identify and invest with partners across and outside of the sector. Support and enable an entrepreneurial, risk-taking and experimental approach.

This goal focuses on growing the State's 'signature strengths', as a way to celebrate its point of difference and accelerate its reputation as a hub of creativity. It is closely aligned and connected with Goal 2 (to empower makers and creators of arts and culture) but the focus is to invest appropriately in the existing strengths, while identifying and cultivating new opportunities.

For decades South Australia has been known for its history of creative and cultural innovation. Leadership, matched with talent and an experimental mindset, has led to the development of these signature strengths, that include the theatre sector for young people, artisan, craft and design, contemporary music, the expanding Festival culture and the priceless collections.

This goal aims to give each strength the prominence it deserves, opportunities to encourage further growth, and the possibility of synergies and new partnerships between creative industries, technology and the arts.

Each signature strength is central to the strong identity and character of the creative community, and the State, and is integral to the artistic and cultural 'brand' of South Australia. These signature strengths fuel the local and export ecology. Collectively, they tell an exciting story about the community, the State and its creative and cultural power, now and into the future.

## Slingsby Theatre Company case study

Slingsby creates theatre for a 'village audience' of young people and adults aged eight and up. Founded in 2007, the company is one of an exceptional community of arts companies and organisations that call South Australia home, including Windmill Theatre Co., Patch Theatre, Gravity & Other Myths, The PaperBoats, Restless Dance Theatre, Carclew, and DreamBig Children's Festival, as well as the theatres for artists with a disability, Tutti Arts and No Strings Attached.

Recognised as world-leaders in their field, these companies

and organisations are known for making and presenting distinctively Australian work, and creating artistically adventurous, profoundly beautiful, intelligent and outstanding theatre for young audiences. They have set the Australian and global standard. They are one of South Australia's signature strengths.

Despite a strong reputation and international success, Slingsby almost closed its doors a few years ago. The company lost its Federal funding in 2016, but transformed its business model and went on to achieve its biggest year ever.

Thanks to extraordinary determination and resilience, as well as investment

from the South Australian Government, philanthropic donors and dedicated audiences, Slingsby is thriving once again. Slingsby was able to achieve this leap because of a strong and supportive cohort whose collective reputation created a level of value beyond each individual company or organisation.

Slingsby now wants to keep building on these strengths to make South Australia one of the best places in the world for families. Andy Packer believes that 'South Australia could be the world-leading play space for all generations and Australia's space for children, because we have 40 years of investment into this practice.'

*'We're doing something different in South Australia. We don't want to be Sydney or Melbourne, we're our own thing. We are independent thinkers with unique ideas.'*

Andy Packer, Artistic Director, Slingsby Theatre Company <sup>25</sup>

# An imagined future

From the point of view of  
Malcolm, an Adelaide musician  
and collaborator, 2026.



*Like our world-class wine industry, here in South Australia, we produce outstanding export-quality music. As South Aussies we're blessed with the perfect conditions to cultivate a thriving and diverse music sector and we have the world at our feet.*<sup>26</sup>

Angelina Zucco, Chief Executive, Australian String Quartet

channels, and new commissions popping up all the time.

Things changed when I got a two-year Creative Accelerator Fellowship from the SA government. That gave me access to affordable studio space, help with business skills & partnered me with a tech group. It's been a win-win. Those guys wanted to know how to be more creative in their business. They've taught me how the whole agile thing actually works. It's more than sticky notes on a wall!

Now I'm part of the Creative Accelerator Program and I've got access to programs globally. It's all about people coming together and matching that with audiences and potential investors, so that we keep creating. Some

ideas have become major projects, others don't get off the ground, but that's okay. We know it's all part of the business of creating and making.

Government, business and philanthropists initiated the Program. All are genuinely interested in creating something new. It's helping shift minds as much as giving us tools. I've learned how to build a sustainable business and I get online patronage for my songs. It's all the crossover of ideas that makes a difference. Theatre makers, musicians, gamers. They're all here. I remember as an arts student Adelaide never had enough venues or places to meet. Those days are long gone. Now I wouldn't live anywhere else.'

'I was sitting in my studio in a lane off Hindley Street, when my smart device pinged. A message to hotfoot it to the Creative Accelerator Program, part of Adelaide's Creative Labs. I'd already done a two-day interactive Virtual Reality workshop there when a group of us mapped out our creative journey, from the first note and idea, to sale. Since I've started this new way of working my online sales have gone through the roof. I've got audiences in 15+ countries through my website and social



Production: Backbone  
Organisation: GOM Circus  
Photographer: Carnival Cinema



Production: Rumpelstiltskin  
Organisation: Windmill Theatre Co and  
State Theatre Company South Australia  
Photographer: The Other Richard



Artist: Gingzilla  
Organisation: Adelaide Fringe Festival  
Photographer: Trentino Priori

## Priorities

### Future

Identify and plan for future needs of the community on major cultural infrastructure. Include arts and culture as part of the state infrastructure planning cycle, to ensure the state supports its signature strengths (referring to goal 4) and keeps pace with community needs.

### Access

Revolutionise accessibility to the state's remarkable collections and take a new approach, particularly in the areas of digital access and collection storage. Plan for the creation of purpose-built storage spaces for the collections to 'open up' collections - such storage facilities will become places of learning and scholarship for the community, students, and academics.

### Protect

Invest in and protect key cultural institutions in Adelaide and across the state through the development of a long-term asset maintenance program. Such a plan will enable the institutions to focus on the issues of greater public access, collection curation, acquisition, presentation and storage.

### Develop

Invest in the human capital, the cultural leaders and arts administrators, who lead and work in the cultural institutions and arts organisations across the state. Create opportunities and invest in the development of people in the sector through coordinated skills development, networks, career pathways and other development opportunities.

# Goal 5.

**To enhance the physical and organisational arts and culture infrastructure in South Australia**

South Australia is fortunate that historical investment and long-term thinking by governments and the general public have provided an infrastructure in buildings, collections, festivals and events. This goal recognises that while this strong infrastructure exists, the changing expectations of the general public, in terms of access and digital experience, require a new approach.

Therefore, the overall objective of this goal is to ensure that all sectors of the community have the opportunity for meaningful engagement, and that the current physical infrastructure in South Australia is preserved and optimised.

In order for the physical infrastructure to thrive, so must the organisational and cultural makeup of these institutions. So this goal also addresses the people who work in these organisations – the cultural leaders, arts administrators, curators, librarians, historians and festival administrators. It aims to create a linked-up environment characterised with strong peer support networks, formal skills development, the cultivation of

fresh ideas, and the establishment of career pathways to address gaps and support career succession.

Furthermore, as the sector matures, the infrastructure, both physical and organisational, is facing challenges. Buildings age and assets require long-term leadership, management, maintenance and future planning. Meanwhile, the growth of collections, developing arts practice and emerging digital technologies mean that how the public access collections is changing. The community has identified that the arts and culture sector would benefit from new facilities in the future, so careful planning and consideration for future generations is critical.

The State Government has made a major commitment to establish an Aboriginal Art and Cultures Gallery on Lot Fourteen and has also identified environmental considerations with storage facilities for the globally recognised collections. It is imperative that all communities benefit from the assets, collections and that the history of South Australia is appropriately maintained, showcased and shared for future generations.

## South Australian screen industry case study

South Australia is home to a booming film and screen industry. Quickly becoming a cultural and economic success story for the State, the home-grown industry is characterised by collaboration and an enterprising spirit, supported by a robust physical and organisational infrastructure.

The story begins with the South Australian Film Corporation (SAFC) – the oldest screen agency in Australia – which has both the capacity to make new work and a commissioning investment fund. A leader in the development and promotion of South Australia's screen sector, the SAFC supports a vibrant mix of film, TV

and online productions, artists and companies. It has provided a critical foundation for what has become a growing industry, driven by creative people.

The Adelaide Film Festival is also an important part of this interrelated sector. Despite being the youngest film festival in Australia, the event has rapidly established itself as one of the boldest in the country. It has built a reputation as a platform for exciting new talent in the Australian industry, including ATSI award-winning films. The Festival has strengthened South Australia's reputation internationally.

The Government has played an important role in underpinning funding to the sector with policy leadership and infrastructure investment.

Ambitious production incentives have brought national and international projects to the State, and Adelaide Studios has attracted high-profile projects and fostered local partnerships.

One such partner is Closer Productions, a collective of award-winning local filmmakers creating entertaining and thought-provoking feature films, TV series, documentaries and virtual reality works for diverse audiences. Based at the Adelaide Studios within the creative industries cluster, Closer makes use of the state-of-the-art film facilities to shoot, produce and create new screen works, as well as to mentor emerging screen artists and creatives on a range of projects.



*We shouldn't just put money into the architecture, not just the collections, but into curatorial... so we get a combination of old world and new world. The old world contains the magic. Artefact with digitisation behind it, storytelling and education...The Aboriginal Art and Cultures Gallery could be a world-first.*

Elizabeth Ho, Chair, History Trust of South Australia <sup>27</sup>

# An imagined future

From the perspective of a group of international academics, visiting Adelaide in 2030.

On 1 January 2030, the doors of the new Arts + Space + Tech incubator fling open. This is the second Artisan Valley accelerator to open on Lot Fourteen and it's been garnering media in the academic communities. Among the first group to visit are one hundred visiting academics, thought-

leaders and digital specialists who are attending the Adelaide's inaugural Festival of the Future.

Adelaide is part of a global network of leading universities. These institutions are drawing upon their access to collections of the past to provide

answers for the future. It truly is the meeting of the old and the new world. South Australia's Indigenous collections have become a source of global interest as projects working with local communities and harnessing cutting-edge technology uncovers fifty-thousand-year solutions to surviving drought.

After their conference, the festival delegates

travel in an electric tram along the coast and then visit the recently opened Adelaide Acoustic Music venue to hear a major piece of work by a local experimental jazz ensemble.

While the sandstone of Adelaide's streets still holds tradition, co-investment between governments and the private sector has changed the arts and cultural infrastructure. The capital is now leading the way in Aboriginal curatorial training, programming and research, that

attracts talent and partnerships from across Australia and internationally.

Aside from this organisational and physical infrastructure, Adelaide is also about ideas and forward-thinking.

Adelaide is at the heart of the national conversation leading futurist thinking in contemporary governance, leadership decision making,

policy analysis and development. This is also being established to export business development. After their time in Adelaide, the academics feel they've experienced a journey to the stars and back, with Augmented Reality experiences at the new space centre, and a cultural tourism excursion to The Coorong with local elders. It's been quite a week.



## Priorities

### Position

Arts and culture at the heart of South Australian policy to drive long-term social and economic impacts, supporting creative, healthy and resilient people and communities.

### Inspire

Integrate arts and culture into education and lifelong learning to establish South Australia as a leader in this field.

### Amplify

Identify existing opportunities for collaboration and co-investment within and between governments – local councils, federal and interstate,

to streamline funding and generate new resources, accelerate activity, maximise efficiencies and increase the value to community.

### Explore

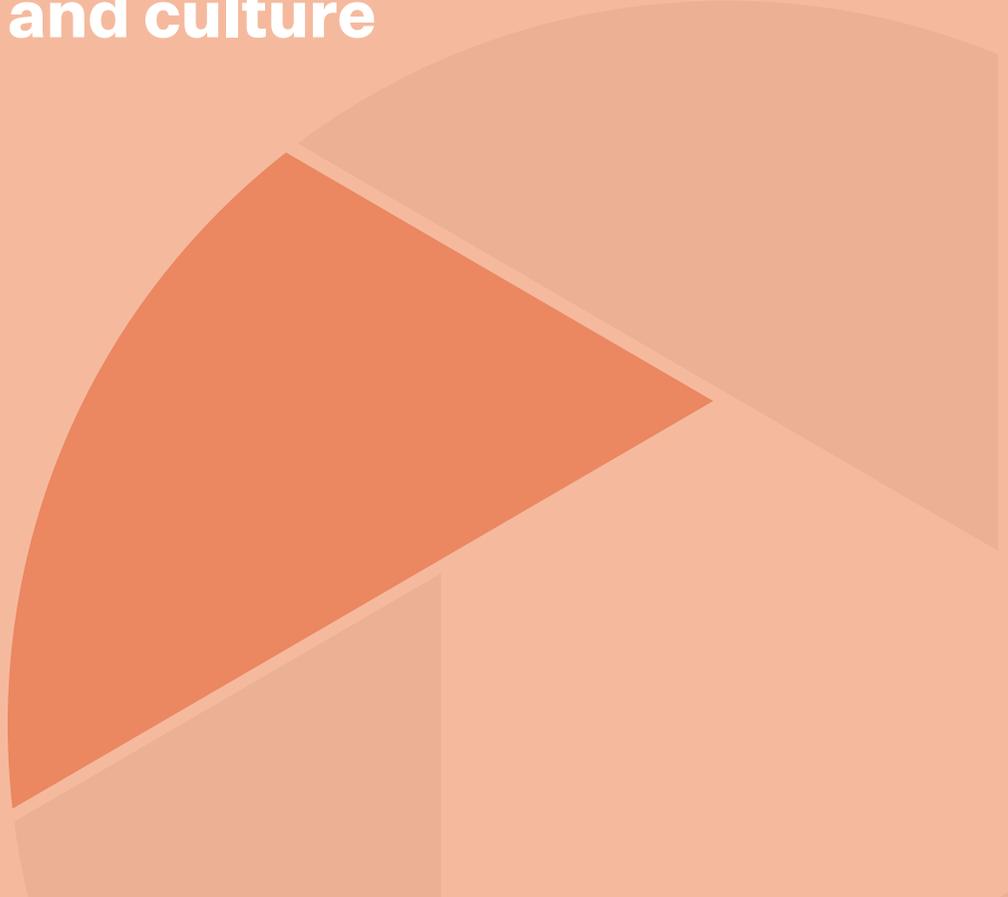
Forge public private partnerships with allied industries in technology, industry, skills and innovation, science and health.

### Measure

Establish and manage longitudinal data-driven research to accurately report on the impact of public investment into arts and culture.

# Goal 6.

To drive a connected approach to advocacy and future government investment in arts and culture



This goal recognises that this is an era of unprecedented change and signals a new way that Government can harness the potential of arts and culture in the future. Governments of all nations are facing disruption – from rapid technological advancement, to significant changes in the climate and environment, energy generation and usage, demographic and population shifts. Given this increasingly complex landscape, how the Government responds, develops and implements long-term policies will have a significant impact on arts and culture, and more broadly, the entire community.

The objective of this goal is to embrace this disruption, and its challenges, but also to harness the incredible opportunity this change brings. It aims to integrate an understanding, across departments, of the role of arts and culture in delivering on the State's growth and wellbeing.

In the current economic and social climate, this means operating in a more unified – connected way – not in established and sometimes rigid silos within Government. It calls for greater collaboration, deep partnership and co-investment. It also recognises that this type of collaboration is required within the arts and culture sector,



*The state has an incredible opportunity to use the Arts in general and state collections and cultural activities in particular as hooks for soft diplomacy and marketing in economic arenas both interstate and overseas... This is powerful cultural advocacy for the State.*

Jane Lomax-Smith,  
Chair, South Australian Museum <sup>28</sup>

and the community. This will require strong leadership, to create a greater awareness and profile best practice to achieve a shift in mindset to welcome this different approach.

It comes as no surprise that the common purpose and connecting element here is people! Worldwide, governments are realising that the health of people, the liveability of cities and the resilience of communities are interdependent, and that arts and culture have a vital role to play in

supporting a nation's identity, wellbeing and the future empowerment of its people. In addition, that arts and culture play an important part in education, industry, tourism, and health. Other countries and regions of the world are implementing connected reporting measures and indicators – Wales in the UK, Denmark and New Zealand are current examples.

# Capturing value and impact

**The fundamental value of arts and culture demands our attention. Over the past decade arts agencies, governments, researchers and organisations have invested in new frameworks and methods to better capture the value contributed by arts and culture to diverse aspects of society, economy and community.**

For example, the Australia Council for the Arts has developed an Artistic Vibrancy framework, The Cultural Development Network has a 'white box' data collection concept, the Welsh government links arts and culture to well-being, and New Zealand to a Living Standards Framework, including natural, social, human and financial/physical capital as just some examples.

This work of capturing and measuring value is complex. It requires investment in appropriate, long-term evaluation frameworks aligned to best practice methods of measurement and indicator development that are specific to relevant fields of impact, whether health, education, economic development or social inclusion. Arts advocates and policy makers now recognise the need to move beyond short-term, or post-investment

evaluation frameworks to consider longer term frameworks capable of defining, capturing and measuring how change is achieved, encapsulated for example by 'theory of change' methodologies.

In short, the effectiveness of measurement requires clear frameworks for data collection and indicators of change, underpinned by agreed definitions of value and impact.

Recognising that many of the benefits of the arts are not only instrumental in their 'impacts', but in fact embodied in the particular qualities of diverse arts and cultural practices in themselves, attention has also focused on how to better capture the intrinsic cultural value of arts and culture. South Australian researchers are among Australia's most passionate advocates of new cultural value frameworks, through existing partnerships with the South Australian Government. This work demonstrates that South Australia is well placed to continue to lead in this area.

The success of this Plan depends critically on the development of an agreed framework through which to capture and, in turn, measure the impact of arts-based investments and programs. This is fundamental to the success of a connected approach to government investment in the arts.

Capturing Arts and Cultural Value is recommended as a set of interlinked initiatives that support measurement of progress against key goals outlined in this Plan.

## **Initiatives could include:**

**Confirmation of agreed indicators to measure progress against key Goals, taking into account cultural value investments, social impact outcomes, education and economic development, as examples.**

**Indicators to be supported by robust evidence data sources and, where possible, open data.**

**This work to be underpinned by investment in improved social impact of arts and culture evaluation frameworks and data collection methods, aligned to current best practice, in partnership with relevant government agencies and organisations.**

**Progressing Cultural Value frameworks initiated by South Australian researchers in partnership with the South Australian Government.**

**Investment in a public-facing dashboard to support ongoing monitoring and evaluation over time.**

# Footnotes

1. McHenry, Ross. Adelaide composer and Jazz Musician , interviewed during the Arts Plan Consultation March 2019
2. Independent artist at March 2019 Focus Group for the Arts Plan
3. Archer, Robyn. AO
4. [www.abs.gov.au/ausstats/abs@nsf/mj/3218.0](http://www.abs.gov.au/ausstats/abs@nsf/mj/3218.0)
5. While SA as a whole has seen overseas migration decline since 2010, there are regional areas that are seeing growing levels of overseas migration. In Mt Gambier, for example, close to 18 per cent of the overseas born population has arrived in the five years to 2016.
6. <http://www.abs.gov.au/ausstats/abs@nsf/Previousproducts/3218.0Main%20Features352016?opendocument&tabname=Summary&prodno=3218.0&issue=2016&num=&view=> See also: [https://www.saplanningportal.sa.gov.au/data\\_and\\_research/population\\_change](https://www.saplanningportal.sa.gov.au/data_and_research/population_change)
7. Interview with Leonard Amadio, former Arts Officer, and arts administrator, 1973-1995, interview undertaken, May 2019
8. <http://theconversation.com/explainer-whats-the-difference-between-stem-and-steam-95713>
9. Sumner, Allan. 'Pirkurna Wiltarninhi tapa Purruna-ana' 'Strengthening Communities through Culture' is the title of his artwork for 2019 Student Handbook, Tauondi Aboriginal College, Port Adelaide, <https://tauondi.sa.edu.au/wp-content/uploads/2019/02/2019-Student-Handbook.pdf>
10. Ganz, Marshall. <https://workingnarratives.org/article/public-narrative/>
11. <http://www.abc.net.au/local/photos/2014/09/09/4083966.htm>
12. Thomas, Dr Jared. Curator, Aboriginal and Torres Strait Islander Art and Material Culture, at the South Australian Museum
13. Thomas, Dr Jared. Curator, Aboriginal and Torres Strait Islander Art and Material Culture, at the South Australian Museum
14. Falcinella, M. Ku Arts. Interview, March 2019.
15. Falcinella, M. Ku Arts. Interview, March 2019.
16. <https://theconversation.com/songlines-tracking-the-seven-sisters-is-a-must-visit-exhibition-for-all-australians-89293>
17. <https://www.sbs.com.au/nitv/article/2017/12/21/songlines-tracking-seven-sisters-must-visit-exhibition-all-australians-1>
18. The Australia Council for the Arts National Arts Participation Survey found 99% of people in the State engage in the Arts, 72% attend live events , including festivals , music, literary events, dance and theater, First Nations arts and visual arts and crafts.
19. Australia Council for the Arts National Arts Participation Survey findings showed a big jump in support for the impact of the arts, increasing in these areas by close to 20% between 2013 and 2016.
20. Pierce, Julianne. Executive Officer. Arts Industry Council of South Australia
21. Arts in Daily Life: Participation in the Arts, Australia Council, May 2014, p. 38. <https://www.australiacouncil.gov.au/workspace/uploads/files/research/arts-in-daily-life-australian-5432524d0f2f0.pdf>
22. Source: Australia Council for the Arts National Arts Participation Survey 2017. Connecting Australians: The National Arts Participation Survey 2017', 'South Australian Highlights' p. 3, viewed 25 June 2019. [https://www.australiacouncil.gov.au/workspace/uploads/files/naps\\_\\_sa-highlights\\_14-july-596938d084ce8.pdf](https://www.australiacouncil.gov.au/workspace/uploads/files/naps__sa-highlights_14-july-596938d084ce8.pdf)
23. <https://www.adelaidereview.com.au/arts/visual-arts/tarnanthi-kulata-tjuta-spears-festival-contemporary-aboriginal-Torres-strait-islander-art/>
24. Burton, Willy Kaika. Tjala Arts
25. Packer, Andy. Artistic Director, Slingsby Theatre Company, Interview 2019 in the consultation for the Arts Plan
26. Zucco, Angelina. Chief Executive, Australian String Quartet
27. Ho, Elizabeth. SA Arts Plan interview, March 2019.
28. Lomax-Smith, Jane. Interview, June 2019.



APY Gallery at 9 Light Square, Adelaide.  
Organisation: APY Art Centre Collective  
Photographer: Meg Hansen



Artist: N/A  
Organisation: TAFE SA  
Photographer: N/A

**Back cover**  
Event: SALA 2018 Closing  
Party Organisation: SALA  
Photographer: Sam Roberts

