

'Do not speak of secret matters in a field full of little hills.'

Old Proverb

from

The Darkening Ecliptic

By Ern Malley

...in association with the Australia Council.

Imagining the Market will consider the role of marketing in arts organisations ...Day One of the conference looks at marketing the arts from the consumer perspective, with keynote speaker Sandra Yates considering consumer trends into the 21st century...

Sandra Yates is Chair of Saatchi & Saatchi Australia,...

Australia Council press release

IMAGINING THE MARKET

15 June 1998 [98_20]

"The next few years are not going to be about supporting your organisation's artistic goals. They're going to be about bums on seats," said Sandra Yates...

A twist in the plot

Susan Wyndham

Sydney Morning Herald

August 3, 2002

<<http://www.smh.com.au/articles/2002/08/02/1028157842990.html>>

"...things I look after are media, government, and new business...."

The Hard Sell

Sandra Yates, Chair of Saatchi and Saatchi-Australia quoted by Victoria Young

Sun Herald - Tempo February 18th, 2001

On Sunday 4 May 2003 Sandra Yates, was interviewed by Peter Thompson of the ABC.
Below is an edited extract;

"Peter Thompson: You were recently involved in fact in a survey on arts accessibility in Australia...

Sandra Yates: It's true...

Peter Thompson: What got that research going?

Sandra Yates: I was just appalled that in the 98 elections, a million Australians had voted for a party which had as part of its platform the abolition of funding to the arts.

Peter Thompson: One Nation.

Sandra Yates: Yes. And it really brought home to me how vulnerable the arts community is to ill-informed comment that was very divisive.

...it was in conversation with some people at the Australia Council talking about what that meant, what did Australians really think about the arts. We made the perplexing discovery that no-one had ever asked them. Arts bodies do lots of research into their programming, arts administration, all those sorts of things, but no-one had ever asked Australians what they thought about the arts. It seemed a very relevant moment to do that."

text extracted from <<http://www.abc.net.au/rn/bigidea/stories/s842603.htm>>

"After consultation with other people who had been involved in a variety of attitudinal change projects within the Australian community, we decided that our first step would be the acquisition of the information we needed in order to begin planning a strategy."

Jennifer Bott & Margaret Seares

Australian Council introduction to Australians and the Arts

A report by Saatchi and Saatchi.

June 2000

...Sydney Writers' Festival...

the festival board's chairwoman, Sandra Yates,...

The festival at present receives...an additional grant from the Australia Council, which this year was \$40,000. This, however, is not guaranteed funding, and is only awarded each year on merit.

We'll take knowledge, thanks, over the vision thing

Sydney Morning Herald

September 24 2002

Angela Bennie

Sandra Yates, chair of the board of the Sydney Writers' Festival and chair of advertising agency Saatchi and Saatchi, has been appointed as the new convenor of the Books Alive reference group. The group was established under the auspices of the Australia Council to determine how to spend the \$8 million Books Alive funding from the \$240 million Book Industry Assistance plan, set up after the introduction of the GST in 2000.

Weekly Book Newsletter

30 October 2002, No 1562

... and Sandra Yates, Chair of Saatchi & Saatchi, have been chosen to be among the selectors of the recipients of the Award.

Australian Council Press Release

Prestigious New Award for partnerships between the Media and the Arts

15 March 2002 [2002_06]

Branding the Arts

In considering ways to improve the negative associations some Australians make with the two-word phrase 'the arts', we are looking at repositioning the arts...

Australia Council Website

Branding the Arts

http://www.ozco.gov.au/pva/main_brand.html

Broaden the definition of the arts so that it is seen as relevant to all Australians; to break down 'one monolithic definition of the arts', but not so broad as to be meaningless.

We don't need one central campaign, but 250 campaigns saying the same thing...

Artists need to think about who their arts is produced for. If there was a swing in attitudes towards the arts, the industry must be product-ready...Good product needs to be relevant and meaningful.

Quotes extracted from Executive Summary

Promoting the Value of the Arts

Australia Council for the Arts

State and Territory Roundtables

Outcomes report

"The first step was to actually conduct some research into what those attitudes were and so we put out a tender, a brief which was won by the strategic planning area of Saatchi & Saatchi. One of the reasons we agreed to their proposal was that they had a strong stakeholder consultation and qualitative consultation which most of the others did not."

Jennifer Bott CEO Australia Council

Text extracted from Promoting the Value of the arts - Tasmanian Forum

13 OCTOBER 2000 - Moorilla Estate, Tasmania

Part of her role at Saatchi and Saatchi...is to advise and support senior management using her business knowledge and professional contacts for the benefit of the corporation...

One other way that Sandra has forged links between the commercial world of Saatchi & Saatchi and the community and government is through a huge report conducted last year for the Australia Council promoting the value of the arts to Australians. Advertising, Sandra maintains, is about persuading people to change their minds through understanding and trust. Rather than view it as an instrument for social engineering, we could consider advertising as a great tool for social good. Indeed, the Australia Council report has led to a number of important arts initiatives. It has also served as a handy means by which Sandra can fuel her life long passion for the arts, and she in fact continues to chair the media and arts committee for the Australia Council.

Gender and Cultural Diversity Matters

National Centre for Gender & Cultural Diversity - Volume 2/Issue 1, 2001

<http://www.sandrayates.com/sygender.html>

...If the role of the arts is to capture attention, communicate a message and leave an emotional impression...then it could easily be argued that advertising is very much part of the arts, since this is exactly what effective advertising is designed to achieve...

Page 183

Australians and the Arts

Saatchi and Saatchi Report on behalf of the Australia Council

"Many people have contributed to the development of this report, and our thanks go to all of them. But in particular, we must thank Sandra Yates, Chair of Saatchi & Saatchi for her abiding interest in the project..."

Jennifer Bott & Margaret Seares

Australian Council introduction to Australians and the Arts

A report by Saatchi and Saatchi.

June 2000.

"These new appointments come as a result of extensive Council discussions and feedback from the public and Saatchi & Saatchi.

"The Australia Council is pleased that both Sandra Yates, Chairman of Saatchi & Saatchi and Paul Costantoura, consulting strategic planner to Saatchi & Saatchi and author of Australians and the Arts have agreed to join the Committee," Ms Bott said.

Australia Council press release

Australia Council announces new members for advisory group to promote the arts

14 August 2000 [00_36]

...Branding the Arts campaign to encourage more Australians to appreciate their own creativity, and that of others, through a longer term communications/branding strategy involving the arts sector, government and other relevant partners.

These initiatives will continue to be supported by the Australia Council...

Jennifer Bott
Chief Executive Officer
Australia Council
Letter 26/5/03

The definition of a brand that we like to use is this: "A brand is the intangible values associated with a badge of reassurance" - so for Volvo its safety, for Coca-Cola it's fun, but if trust has ever been an important component of your brand values, then its loss means your brand is worth less than it was.

Speech by Sandra Yates - Postcards from the Edge
Australian Graduate School of Management Annual Dinner
April 4th, 2001

"And in these days of instant communication, where everyone knows everything as it happens, the punters have connected the dots and decided that they can't trust any of us, even those of us who thought we were behaving rather well."

Speech by Sandra Yates - Postcards from the Edge
Australian Graduate School of Management Annual Dinner
April 4th, 2001

POSTSCRIPT

The role of advertising is to sell more stuff in 90 days, It's that simple.

Kevin Roberts
CEO Saatchi and Saatchi:
Talking It - Sound Bites
<http://www.saatchikevin.com/talkingit/soundbite.html>

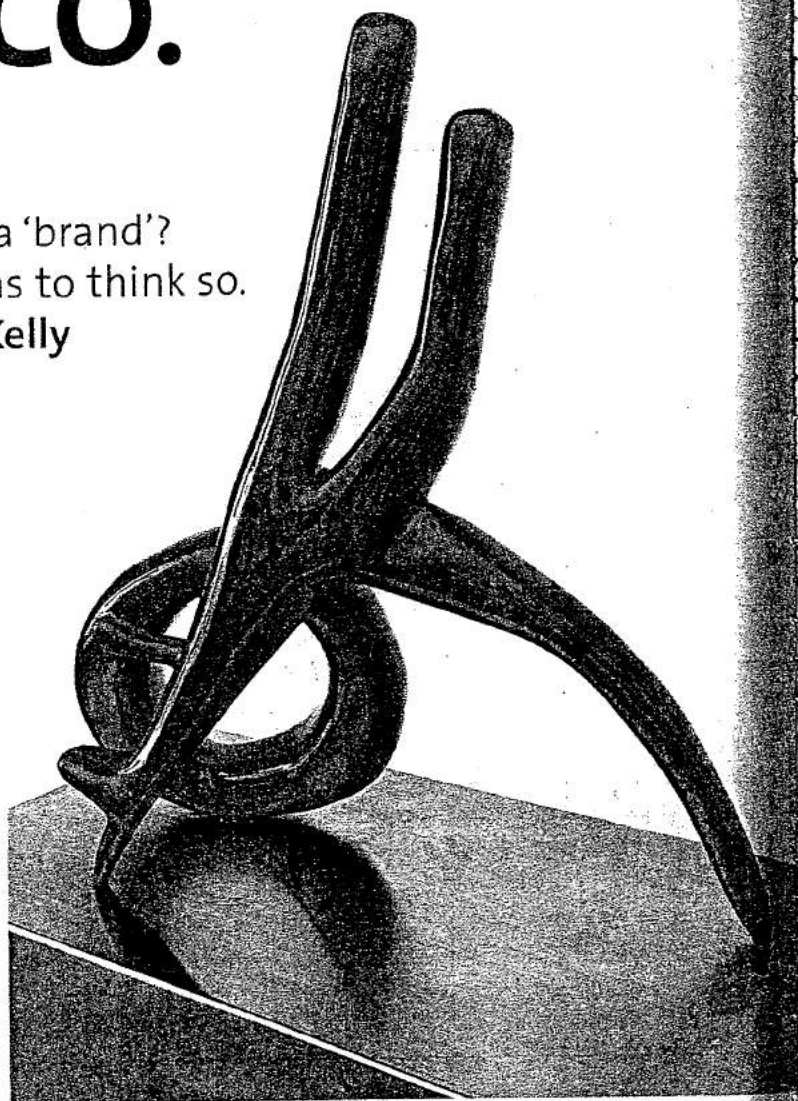
BRANDING TIME AT THE OZ CO. CORRAL

Can the arts be treated as a 'brand'?
The Australia Council seems to think so.
John McDonald and John Kelly
think otherwise.

For most people the term 'branding' probably conjures up thoughts of Lorne Greene and the boys from the Ponderosa applying the hot iron to another cow's hindquarters. Perhaps this is not too far from the way the term is used by the advertising industry, in referring to the way a product is emblazoned on the memory of the hapless consumer. In theory, a successful act of 'branding' induces the customer to recognise one particular label from a mass of competing labels, all offering similar products or services. Which bank? Which soft drink? Which detergent?

It was, therefore, a remarkable step in the evolution of Australian culture when in 2000 our federal arts funding body, The Australia Council, released *Australians and the Arts* – a specially-commissioned report from the advertising agency, Saatchi and Saatchi, which raised the possibility of "branding the arts." The idea appealed to the Australia Council, which has adopted it as a key strategy. This leads to some fundamental questions: Is 'The Arts' (Yartz?) one version of a particular product that can be distinguished from its competitors by a creative marketing campaign? Will we learn to prefer Arts to Sports, for instance, with a little help from Saatchi and Saatchi?

Artist John Kelly, now resident in Europe, has been watching the process from afar, and monitoring its progress on the Australia Council website. John has written an open letter to the Prime-Minister about the issue, which may be found in its entirety on the AAR site (www.artreview.com.au). His fundamental point is that "branding" is about "homogeneity and conformity... it is entirely at odds with our rich, diverse heritage and artistic culture. It raises the



Blot on the landscape, 2002, by John Kelly,
painted bronze and stainless steel, 95 cm (height).
Courtesy Niagara Galleries.

Instead of trying to short-circuit the mechanisms of the capitalist market, the Council is now embracing them most warmly.

question of what will happen to all the art that does not fit the image of the new brand?"

What indeed? The bureaucratisation of the arts in this country has been progressing at full throttle for more than a decade. Among other strokes of genius there was last year's idea that artists should be paid an hourly wage for their work, with two levels of pay for 'emerging' and 'established' artists. It would, of course, be up to the über-bureaucracy – Australia Council or similar – to decide when an artist should be promoted from one level to the next. Demotion was apparently impossible, except by death. It was also unclear whether an artist would be paid only for the time spent in active work, or for the time spent staring at a blank canvas or a hunk of clay, waiting for the Muse to whisper something into his or her ear.

Compared to these schemes, which disappeared into thin air, 'branding' sounds almost pragmatic. Instead of trying to short-circuit the mechanisms of the capitalist market, the Council is now embracing them most warmly. In this, it has achieved a new symbiosis with a government that has made Australia a paradise for the big accountancy firms, who have picked up one lucrative 'consultancy' after another – every time a department wants to justify cost cutting, restructuring or staff retrenchments. In the arts, the National Gallery of Australia has led the way, having spent well in excess of a million dollars on consultants during the term of the current director. The other growth area has been in the profession of 'spin doctor', and needless to say, the NGA has one of them too.

Since the PM is known to dislike 'elites', whom he suspects of disliking *him*, it may be a shrewd move for organisations such as the Australia Council to employ a group of high-powered consultants to help present the arts as democratic and user-friendly. This implies a fundamental levelling-out, bringing the arts into line with the tastes and expectations of those legendary Ordinary Australians. (Surely this is what the official decoration, 'OA', stands for?). Such activities feed a growing suspicion that organisations such as the Australia Council and the National Association for the Visual Arts (NAVA), are devoting an increasing amount of time and resources into a justification of their own existence in the face of (perceived) government hostility. Yet such navel-gazing has the obvious side-effect of making these bodies less relevant to the local artists and arts organisations who should be their strongest supporters.

This is reminiscent of the way trade unions have been complicit in their own decline – reacting to falling memberships by stacking their hierarchies with would-be politicians with university degrees, rather than veterans of the workplace. In similar fashion, the arts sector is breeding administrators with relevant diplomas but little first-hand experience of working with artists. The end result is conformity and sterility, with creativity tailored to suit marketing requirements and the results of opinion polls. If the Australia Council feels this charge is unfair and untrue, how can they justify the ongoing preoccupation with 'branding'?

John Kelly has extracted a collection of found 'poems' from the Australia Council website that sum up the creative and intellectual value of this exercise. Here are two examples:

... the term 'the arts' is very much a 'brand' ...

... strategies proposed in this study are intended to redress what appear to be the deficiencies in that brand image ...

"RECOMMENDATION ...
"... that the arts relates to the public with a 'brand personality' that has characteristically Australian qualities of being down-to-earth and accessible."

The arts sector*
might well take a leaf out of the modern Australian cookbook.

to promote the value of the arts ...
will have the associated benefit of helping to
bake 'new audience cakes'

THE
CENTRAL MESSAGE
FROM SAATCHI & SAATCHI
is:

ome Australians love the arts,
others don't

a message
that reflects
perceptions

Simple? Yes.
Obvious?

It is for readers to interpret for themselves how relevant this
information is to their own lives and
to their work.

The above word play was created from text extracted from Australians and the Arts. The central message
from Saatchi & Saatchi by Paul Costantour, Strategic Planner, Saatchi & Saatchi. Cost to the Australia
Council approx. \$300,000

This report
interprets
from the quantitative and qualitative
strategies for the future

the arts
tends to have a meaning
rarely questioned
which is extremely indeterminate

shows us
the monolithic-sounding phrase the arts
has to be unpacked
in the mind of every individual

measuring the value
and developing strategies to promote this value
are demanding
though not impossible tasks

The knowledge this...contributes
will...show our community...how in shaping a vision
we must...thank
Saatchi & Saatchi

This word play was made by extracting text from the introduction by Jennifer Bott CEO and Margaret
Seares, Chair of the Australia Council, which was contained within 'Australians and the Arts', a report by
Saatchi and
Saatchi in association with the Australia Council.

It could easily be argued that advertising is very much part of the arts.

Thank you, thank you, Saatchi & Saatchi. And a special big thank you to Sandra Yates, chair of Saatchi & Saatchi, Australia. In recent years Sandra has also been chair of the Australia Council's media and arts committee; chair of the Board of the Sydney Writers Festival; Chair of the TAFE board of NSW, on the board of Musica Viva; and a judge for what an Australian Council press release terms: a "Prestigious New Award for partnerships between the Media and the Arts" in March 2002. Sandra sits on many committees and speaks at many conferences, she has a "passion for the arts" and for advertising.

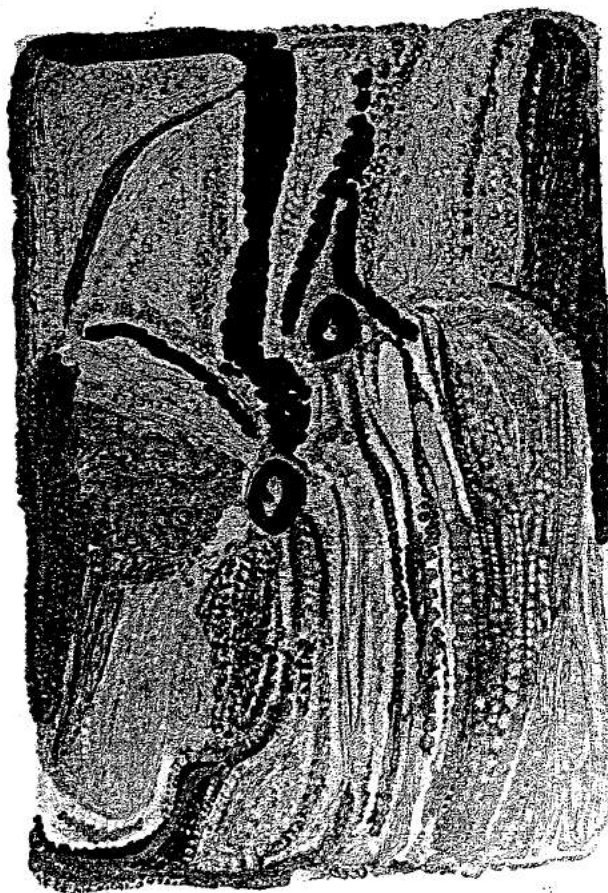
Advertising, Sandra maintains, is about persuading people to change their minds through understanding and trust. Rather than view it as an instrument for social engineering, we could consider advertising as a great tool for social good." (Gender and Cultural Diversity Matters National Centre for Gender & Cultural Diversity – Vol. 2/Issue 1, 2001 <http://www.sandrayates.com/sygender.html>)

This knits neatly with a claim on p.183 of *Australians and the Arts*: "...If the role of the arts is to capture attention, communicate a message and leave an emotional impression...then it could easily be argued that advertising is very much part of the arts, since this is exactly what effective advertising is designed to achieve..."

John Kelly points out that this spin is contradicted by Kevin Roberts, the worldwide CEO of Saatchi & Saatchi, who says things like: "The role of advertising is to sell more stuff in 90 days. It's that simple." Mr. Roberts has also expressed reservations about the sacred gospel of 'branding', which he describes as a "wannabe science," suggesting the term has become "virtually meaningless."

Please don't tell Jennifer Bott, the CEO of the Australia Council, who, in a letter dated 26 May 2003, was prefiguring a "Branding the Arts" campaign to encourage more Australians to appreciate their own creativity, and that of others... Having spent all that money on a report that tells us some Australians love the arts and others don't, (and having heaped every accolade at the feet of St. Sandra Yates); the Australia Council is obviously obliged to keep up appearances. What matters from now on is to generate the impression of furious activity, with a carefully-documented tally of committee meetings, memos and interim reports. Get ready for one 'strategy' after another, pursuing the idea of 'branding' as far as it can go, before it is quietly dropped for being utterly impractical, if not pernicious.

John Kelly is an Australian artist based in France.



Eubena Nampitjin, 2003, Screenprint, Edition of 50, 104 x 70 cm (image); 121 x 80.5 cm (paper)

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Kathleen Petyarre
Helicopter Tjungurrayi
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JENNIFER BOTT:

Speech notes for the Launch of Promoting the value of the Arts

Prime Minister, Ministers, Senators and honourable members, friends and colleagues in the Arts.

This is a most exciting day for all of us who believe that ~~the arts and all creative expression~~ are integral to quality of life for individuals, and for our community. For this reason we are very appreciative of the Prime Minister for giving his support to the launch of this report and its implementation. The symbolism of our Prime Minister embracing "Australians and the Arts" is enormously valuable and we thank you, Sir most warmly for this.

During this last week, the Australia Council has been engaged in a collaborative process with other Commonwealth and NSW agencies in promoting the Australian arts to the international media and thus to the world during the Olympic period. The largest ever event held on our globe will focus an unprecedented level of interest in Australia as host country. And our arts will tell them much about us. There is already an enormous amount of interest in the Australian arts as a way of learning about Australia during this period.

The blend of influences on us- our relative geographical isolation, our small population in a huge continent, the special richness and place of Aboriginal and Torres Strait Islander cultures, the waves of migration with attendant languages and cultures over the last 250 years, have all formed a unique and confident Australian culture and character which is reflected in the vibrancy of our arts scene.

But why does it matter and what does this mean in the end?

- Firstly, the arts are a vital part of Australia's image internationally. They challenge the preconceptions and convey a more complex and sophisticated view of what it means to be Australian.
- Secondly, the arts develop the creative skills of our people and society so crucial as we move into this next millennium with all its

attendant challenges for our industries and society and our structures.

- Thirdly, the arts express who we are, and what we feel as individuals and as a community. They are the symbolic microscope, glue and prism for healthy self reflection. They are a source of joy and meaning for many people.

The arts help children achieve more in maths and reading. They have a greater effect the more socio-economically disadvantaged the child is. What a wonderful affirmation of what we instinctively knew. Now confirmed by substantial research.

The arts are all around us- whether we use the word 'arts' or not - in architecture and design, in books, in theatre, film, television, music of all types, dance, movement, craft and visual arts, the new media and its interface with science. Imagine a society devoid of these elements. It is impossible to do so.

So where are we going with this report? And what are the challenges for the National Steering Committee?

We've determined that our key target groups are:

- Young people of primary and secondary school age. Because the preferences and values of people are set early in life. Schools are important here, but the research tells us that parents are even more important. We want to work with the education sector to add value to current arts programming in schools. We want to build links between teachers, students, parents, the community and arts achievers to strengthen the role of the arts in education; and education in the arts.

There are clear lessons for us here from sports. They do this so well. Sports achievers are often involved in school programs from the local to the elite, and few parents escape the network of voluntary involvement in Saturday sport. And I'm very pleased that on our committee we have a number of people who are helping us very much with these programmes.

Peter Allen who's Secretary of the Department of Education in Victoria and represents all the Directors-General of Education, Jane Flemming who is here with us today who brings us many

great ideas from the world of sport and many others on the committee list which you have in your kits

- The second target group we determined to focus on are the 'Disinclined' as they're called. The 25% of the Australian population who for social or practical reasons or simply lack of awareness of the joys of the arts do not see the relevance of arts to their lives and therefore do not participate.

Committee members such as Ian McNamara, Sandra MacPhee from Qantas and many others are working on innovative programmes to engage this group.

- Thirdly, The arts sector itself who like other diverse industries such as the tourism and wine industries, need to develop their own strategies for promoting a different view of the 'brand' the arts, for more effective networking and showing examples of successes as well as failures.

There is so much happening that is good in the arts – in regional Australia, in schools, within organisations and communities- but these are often not the stories or the images that are front of mind to most people.

Media are crucial to this strategy. Media stories provide the public face of the arts and we need to pay more attention to this face. Julie Mc Crossin, Greg Pickhaver, Peter Harvie and others on our Committee are already most constructive in this regard.

Stories about the high cost of paintings and pictures of the glitterati don't do us justice and yet these are the stories that dominate public consciousness.

The stories we tell ourselves about the meaning and impact of our work are often tucked away where only we find them and written in a language only we understand. So we will work with and through the media to change the nature of the stories that are told about the arts and Australians.

We will therefore be focusing on how to re-brand the arts as a much more inclusive and broader term, to ensure that the entry points as participants and consumers, for children and families are more transparent and welcoming.

And to do this we will be exploring and developing some strategic partnerships, and I'd like to mention just two examples quickly.

- We have recently worked with Robyn Archer and the Adelaide Festival this year to provide one example of how perceptions can be turned around. The program ideal was that anyone in South Australia needed drive no more than a half hour to experience one of the cutting-edge Adelaide festival events. Over 1,500 people in country South Australia came to see and enjoy arts experiences delivered in their own surrounds.

Plenty was one of these offerings. It involved a communal meal, music, processions and related community events. Gay Bilson organised the food, 1500 bowls were made by local potters, and local community groups were involved in putting the events together. These included schools and museums, and voluntary groups.

Initiatives like Plenty show how changing the context in which the arts are presented can go a long way towards 'rebranding' the arts.

I'd like to acknowledge the presence of Nikky Downer here today as the President of Regional Arts Australia, which is one of the bodies that the Australia Council will be working with in developing other projects such as these, and in making sure that the arts are a vibrant part of regional life in Australia.

- The second project which the Prime Minister has already referred to is about a new collaboration with the Sydney Cricket and Sports Ground Trust. This new initiative is a golden opportunity for us to promote the value of the arts and to build new audiences in innovative ways.

The Council and the Trust are leading the way by breaking new ground in bridging the gap between arts and sports. Significant milestones have already been reached and synergies have already been identified. Looking at the membership of both the Trust and the membership of major Arts organisations in Sydney.

The partnership is an opportunity to explore a range of audience development and arts promotion initiatives which we believe will serve as a model for other such partnerships elsewhere in

Australia. And again I'd like to acknowledge the presence of Sir Nicholas Shehadie who's here today as Chairman of the Sydney Cricket Ground Trust.

This report for the Australia Council has given us an 'outside' perspective on our lives in the arts. We believe it is a seminal report- a "line in the sand" for our sector.

There is a lot of work to do. It will engage all of us who are committed to the arts as an integral part of life.

It is now my pleasure to introduce to you the author of the report, Mr Paul Costantoura - Strategic Planner with Saatchi and Saatchi.

Thank you

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Speeches

21 June 2000

TRANSCRIPT OF THE PRIME MINISTER THE HON JOHN HOWARD MP SPEECH AT THE LAUNCH OF THE REPORT: PROMOTING THE VALUE OF THE ARTS FOR ALL AUSTRALIANS, PARLIAMENT HOUSE, CANBERRA

Subjects: Role of Arts in Australian Society, Nugent Report

PRIME MINISTER:

Well thank you very much Margaret Seares, to Jennifer Bott to Richard Alston and Peter McGauran, my other parliamentary colleagues, ladies and gentlemen.

Can I say immediately that confronted as I am over the next eleven days and beyond with the task of familiarising and warming the hearts of the Australian community towards tax reform, I drew incredible inspiration from the quality of the performance of the Flying Fruit Fly Circus. The quality of their balance, the intricate way in which they dealt with the detail of their routine was a source of extraordinary inspiration.

Can I say when Richard asked me to launch this report which is being prepared by Sacchi and Sacchi on behalf of the Australia Council I agreed very readily because it would give me an opportunity to not only encourage the arts community and the broader Australian community to embrace a wider view of the role of the arts in Australian society but it was also an opportunity for me to say very directly to this representative gathering the very high priority that the Government places on supporting the arts within Australian society.

For good reason which I won't dwell on today at this gathering, much of what is said about the Government I lead relates to our programs of economic change and reform but there is of course to government as there is to life another dimension other than sustenance and efficiency and productivity and economic performance. There are also the other aspects of life and the role of the arts in Australian society seen perhaps stereotyped as being a society overwhelmingly preoccupied with materialism, with sporting pleasures and others of a non-artistic kind you all know that it's a very important element of our existence and our being and essence as Australians to embrace and to practice our love of the arts.

The Government has persistently demonstrated its support for that and I was very happy to lend my very strong support to Richard Alston when he brought the recommendations surrounding the Nugent Report to budget Cabinet. The reality is that if you are serious as a government and a community about the arts there will always need to be a measure of tax payer and public subsidy and public support.

I am as strong as anybody in promoting the view that the private sector should pay its part and make a contribution. And we certainly in all of our policies in relation to the arts have endeavoured to do that. But side by side with that must sit and

ongoing commitment from public sector to provide support. And I hope that the arts community and the broader Australian community will see in our response to the Nugent Report in the budget a manifestation of that belief and of that commitment.

It was in 1997 that the Australia Council recognised that although there had been a large body of behavioural research within the arts community very little work had actually been done to measure how Australians beyond existing audiences and the arts community actually felt about the arts. And in a sense this document, *'Australians and the Arts'* is all about that journey of discovery and finding out what the rest of the Australian community thought and through that process, to encourage them to be part of the enjoyment of the Arts to mould the presentation of the Arts, the content of what is produced, the way in which it is communicated to the broader community.

The purpose of the research as I understand it was to provide an insight in to the emotional and other responses to the Arts which was the heart of community attitude. Saatchi and Saatchi found that the key challenges facing the Arts community was to better communicate with the general population. That is so often the finding of research in relation to just about any community activity. They made three fundamental point in their report, that all Australians should feel welcome to be creative. That all Australians should feel welcome to enjoy the creative output of others without obstacles and that all Australians should be proud of the Arts in Australia as a realistic expression of who we are and what we value.

The central message that the Australia Council will be sending to the Arts community through the release of this report is that everyone has their role to play in promoting the value of the Arts to all Australians.

As you read through the report you will find some evidence of negative or indifference community responses. For example it found that thirty-five per cent of Australians agree that the Arts are OK, but their just irrelevant to me. That of course represents a challenge to those within the Arts community and to those within Government.

Encouragingly of course, the report found the great majority of Australians saw the Arts as an opportunity to express in ways that we couldn't find elsewhere what we think it is to be Australian, what the essence of Australianism is and the values that we hold as Australians. And that very strong identification between the Arts and our national identity is always something that I believe has resonated very strongly in the Australian community.

And I as a person who grew up in this country in the 1950's and now in my sixty-first year have observed the way in which the Arts over the years have come to be seen by an increasing number of Australians as a way in which we tell the world who we are, what we believe in and what we stand for.

And can I say I welcome very warmly the association with today's launch of leading identities in the Australian sporting community. I marvelled I think it was Nick [Sharadie's] comments in the Daily Telegraph this morning when he speculated that a State of Origin game might be preceded by a Bell Shakespeare performance at one of our sporting venues. One of his I think more laconic colleagues simply remarked it as long as they had the right lines in place in the goal place there when the whistle went he didn't really mind that what went on before. Both attitudes are welcome and I think it is important to see that kind of exchange as something of a metaphor for seeing the Arts as not being something separate, special or elite but something that is very much part and parcel of our daily existence.

Now all of you in one way or another are associated with the Arts in Australia and it made an enormous contribution to the role that they play and the way in which they bulk large in community life. But I think all of us have a responsibility both in

the community and within the Government to understand the barriers that many of our fellow Australians sees towards the enjoyment of the Arts. To find different ways of communicating their value to them and rather than welling inwardly our views as a community or as people in Government who are interested in the Arts as to what they mean to us and how they have developed and how they express the Australian essence and what we have to try and do is to reach out and to look in the minds and attitudes of our fellow Australians.

And this report will go a long way towards helping us to do that. And I want to thank Saatchi and Saatchi. I want to congratulate the Australia Council and to Margaret and Jennifer in particular for the leadership that they have given. And can I also take the opportunity of thanking Richard Alston who's been my principal [inaudible] not only but principal Ministerial Adviser and Peter has joined him more recently in the time that I have been Prime Minister. The role of the Prime Minister is to try and keep abreast of all of the responsibilities of Government and all of the things that matter to the community. But you can only ever hope to do that effectively if you have in various roles a Minister who has the capacity to interpret the various challenges. From the day he was appointed, I found in Richard a very vigorous champion of the Arts, not an uncritical acceptor of everything that was put to him by the community but a very vigorous interested and concerned and committed person in relation to the Arts in Australian society and that has been of enormous assistance to me and it's been a companionship over the last four and a half years in relation to the Arts that I found stimulating and I have enjoyed immensely.

So this is an important day for the Australia Council. It's an important day for the Arts. I say again it's something that does bulk very large in our priorities. I hope that in the time that we've had opportunity to do so and most recently in the budget we have demonstrated that commitment. There is a central role for government in relation to the Arts. There of course is an immensely important partnership role for the private sector and the rest of the Australian community and I hope in our way we may have got the balance right. And just as the Flying Fruit Flyer Circus taught us the value of balance in their repertoire and I'm trying to find continuous balance in explaining the various intricacies of taxation reform to the Australian community, I hope perhaps that all of us together can find the right balance between the roles of the Government, the broader community, the Arts practitioners and their commercial and private enterprise benefactors and that we can be something of a model to the rest of the world as to how you get that balance right.

I have great pleasure in launching this report. I hope it is widely read and responded to and I think it will make a great contribution to the on going cause of a wider understanding of the value of Arts and most importantly the enjoyment of the Arts by a broader cross section of the Australian community.

Thank you.

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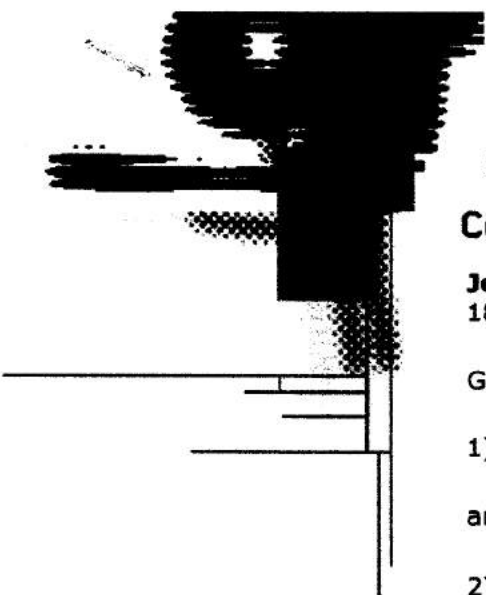
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Celebrating the Past, Shaping the Future

Jennifer Bott's speech to the Australian Education Assembly, Melbourne
18 April 2001

Good Afternoon! I would like to begin with two quotes:

1) Einstein said: "Imagination is more important than knowledge"

and

2) Ken Robinson: (Report to UK Minsters for Education and Employment, and for Culture, Media and Sport).

Whereas the dominant global companies used to be concerned with industry and manufacturing, the key corporations today are increasingly in the fields of communications, information, entertainment, science and technology. In the United States, the 'intellectual property' sectors, those whose value depends on their ability to generate new ideas rather than to manufacture commodities, are now the most powerful element in the US economy."

"A subset of the intellectual property sector are what have been called the 'creative industries'. These include: advertising, architecture, arts and antiques, crafts, design, designer fashion, film, leisure software, music, performing arts, publishing, software and computer services, television and radio....Unlike many other industry sectors, the creative industries continue to benefit from high growth rates in part because they build on, and interact with, innovations in science and technology....These are fields of significant opportunity for the creative abilities of young people."

The USA, Canada, Europe and Hong Kong have recognised in recent years the impact and value of arts in education. They have responded by supporting and injecting significant government and private sector funds into national arts education initiatives. Australia has been much slower to respond and to invest. The vision of Australia as a 'clever country' is an integral part of Australian political debate, with advocates suggesting we will only survive in a competitive world if we invest in the nation's education and reap the benefits that come from a greater engagement with innovation and creativity among Australians.

The findings of the report, *Australians and the Arts*, commissioned by the Australia Council in 1999, shows public support for this argument with 85% of Australians agreeing that 'the arts should be an important part of the education of every Australian kid'. 1

In addition, 86% of Australians said they would feel more positive about the arts if there were "better education and opportunities for kids in the arts" and 77% agree, "we should all learn more about the arts". 2

The research also challenged some commonly held views about Australians. When asked Australians are very likely to place a high or fairly high value on · "learning about new things" (93% agree) · "being intellectually stimulated" (89% agree) · "having some creative skill" (88% agree) · whereas, perhaps surprisingly, they are less likely to value "having some sporting skill (68% agree). 3

At this point it is important to clarify what we mean by 'the arts'. Through the promoting the value of the arts (PVA) initiative the Australia Council recently convened fora in each State and Territory seeking the views of the arts sector with regard to the Australians and the Arts research. From these fora it became clear that if we were to define 'the arts' it would be to define the experience rather than the 'product'. i.e. the creative process in which we engage when participating in the arts.

It is our role to show how arts education can deliver real benefits to individuals and to the nation as a whole. The benefits need to be clearly reinforced. Lord David Puttnam articulated this very well when he said,

'The power of the arts, and the entertainment industries, is that they engage us - not just intellectually, but emotionally and aesthetically too. They reach the whole person, and they are able to teach the whole person. That was the premise of all learning in Ancient Greece. It was the understanding of the Renaissance which in Europe produced an unprecedented flowering of human achievement in every branch of human knowledge and understanding. Indeed, it has been true of every great civilisation in Asia and Europe. It is, in a very real sense, what the word 'civilisation' really means." 4

The most impressive data to date which supports the argument for greater investment in arts education is found in the American report *Champions of Change: The Impact of the Arts on Learning*. It documents research commissioned by the Arts Education Partnership and the President's Committee on the Arts and the Humanities.

Over a period of several years, seven teams of researchers undertook the examination of a variety of arts education programs using varied methodologies. The research was initiated because although it was felt instinctively by many that arts education created significant changes in the lives of young people, this was an insufficient argument in a society which makes decisions based on objective measurement and research evidence.

Consequently researchers examined well-established models of arts education and also addressed the broader context of arts education, including the arts in out-of-school settings, in order to understand the impact of the arts on learning, not just on formal education. (Fiske, 2000; Preface).5

In brief, the seven research projects demonstrated conclusive positive outcomes flowing from the application of arts education. Results indicated an impact on children's capacity to think creatively and to bring a high degree of meta-cognitive processing skills to problem solving.

Richard Riley, the US Secretary of the Department of Education, when introducing the report asserts what arts educators have long known. In order to learn you must have a desire to learn. Acknowledging that positive arts experiences provide this, he commits to "increasing high quality arts learning in the lives of young Americans". (Fiske, 2000: vi)6

The most startling finding of the report comes from the data analysis, over a decade, of 25,000 students. In all cases students with a high level of arts participation out perform "arts-poor" students on virtually every measure. In fact, the report takes the approach that, given that learners can attain higher levels of scholastic achievement on literacy and numeracy tests, arts interventions represent a significant advance in enhancing the performance of "youngsters from disadvantaged circumstances".

Even more telling is that the advantage for students of low-income backgrounds is more significant than that enjoyed by their wealthier counterparts. "Sustained involvement in particular art forms - music and theatre - are shown to be highly correlated with success in mathematics and reading." (Fiske, 2000:viii) 7

This latter finding is enhanced by cross-referencing with results from the Chicago Arts Partnerships in Education (CAPE) program. The CAPE research was the result of a ten year study by Shirley Brice Heath which directed its attention to after-school programs in the areas of sports, academic, community involvement and the arts. Not only were the youth in all these programs doing better at school than their peers from the same socio-economic backgrounds, but the young people attending the arts programs outperformed all other groups, despite having been initially categorised as "at risk". (Fiske, 2000:viii) 8

These types of programs have been extensively supported through the Community Cultural Development Fund (CCDF) of the Australia Council. It supports community initiated opportunities for artistic collaboration and partnerships, most often with young people and professional artists at a community level.

An example of such a project is - Visionary Images. This was a collaboration between the Salvation Army Crossroads Network, visual artists and young people at risk in the inner Melbourne suburb of Collingwood. The group aimed to re-address the negative representations of youth in the traditional media through the production of a series of billboard.

The other area of interest to researchers and educational planners in CAPE's work is found in the findings of a project which addressed learning in and through the arts (LITA). The principal finding, borne out by other studies in the report, is that learning in the arts unequivocally has significant impacts on other learning domains. The LITA data suggested that "learning in one domain supports and stimulates learning in the others which, in turn then supports learning in a complex web of influence described as a "constellation" ... [It provides] compelling evidence that student achievement is heightened in an environment with high quality arts education offerings and a school climate supportive of active and productive learning". (Fiske, 2000:viii) 9

There are lessons arising from this research for us in Australia. There are also policy implications for us. The policy implications are directed to arts educators and arts administrators as well as policy-making and funding bodies in the arts and in education.

As we all know educational achievement is not only about reading and writing. The capacity to communicate is not the same as being literate.

Young people today operate in a world where they will argue persuasively for the most desirable mobile phone and can articulate its advantages, even if they can't spell the words correctly or write an essay on mobile phones to a satisfactory standard. This doesn't mean that they should be encouraged to negate spelling, but increasingly they live in a world where Spellchecker makes spelling seemingly irrelevant to effective communication.

We need to allow for expanded definitions of literacy and both arts and education bodies need to come together to engage in the debate. The recent and challenging Australian exposition of the arguments for moving beyond a limiting definition of literacy is put by editor Joan Livermore and her contributing authors in the 1998 publication, *More than words can say*.

She argues for a view of literacy through the arts and indeed pre-empt the findings of the current American report, *Champions of Change*.

More than words can say offers a range of stimulating and challenging interpretations by educators and practitioners; of visual literacy, design literacy, dance literacy, music literacy in the information technology age, literacy through drama and performance and media literacy and the information age. Indeed the arts are presented here as unique languages in their own right.

To have a facility with language in any form or medium as a means to learning;

whether using tools such as a pen, a video camera, a midi-music computer system or a CD-Rom burner-- where knowledge and expression go hand in hand with useful skills. We all know how essential an individual's personal and emotional support structures are to the confidence and self-esteem needed for them to enjoy and achieve success in any learning situation whether (formally) in a school or (informally) through community activities.

The SCRAYP program at the Footscray Community Arts Centre was recently brought to the Council's notice and provides another model for developing cutting edge youth arts activity that engages young people, particularly high-risk young people in their schooling and in the wider community.

SCRAYP involves a core of community artists working with young people from culturally and linguistically diverse backgrounds between the ages of 12-25 in developing performance projects. The major outcomes from such a program is building self-esteem and self confidence-- to positively impact on relationships within the community; in schools, families, with peer groups and to improve overall academic achievement. SCRAYP skills are transferable to the world of work within or outside the creative arts industry.

Literacy now sits side by side with creativity as one of the keywords - if not buzz words - of the education lexicon.

Creativity in the 21st century

Vincent Chow, The chairman of the Hong Kong Arts Development Council and a deliverer of education services is engaging with how the connection between creativity and the arts may best be used.

The reform of education in response to the "crisis of creativity" is recognised by some of the world's foremost thinkers as the key issue now and for the new millennium. Encouraging acceptance of this idea and changing what people think of as education is a long term goal of the Council...[there are]...far-reaching implications for education of fresh ideas about human intelligence and potential and the new roles for the arts in social, cultural and economic development. (Robinson, 1997:Chairman's Preface).10

This application of creativity is seen very broadly. It is not seen as being linked narrowly to arts-related vocations. The benefit of arts education is seen as applicable to everybody because it encourages new ways of perceiving the world and operating within it. In arguing for mandatory arts education, the sponsor of the symposium stated:

Successful business is assisted by the qualities engendered by the arts and imagination, creativity, sensibility, lateral thinking, communication skills and practical skills are an asset to any career. (Robinson, 1997: Sponsor's Message)1

Ken Robinson, Professor of Arts Education at the University of Warwick, Chair of the Blair Government's National Advisory Committee on Creative and Cultural Education is perhaps the foremost world authority on Arts Education. He explores the notion that the arts are an investment in the future as well as for lifelong living.

He alludes to the paradox that despite the need for creative thinkers in tackling the future and the fact that all national policy documents for education acknowledge the need to promote creativity, innovation and adaptability as skills for the future, "the arts are being cut back in every education system in one way or another."11

Business is fuelling the push for increased creativity knowing that the world economy has shifted dramatically from a manufacturing to the 12 intellectual properties sector, service economy, and in particular the cultural industries.

Business is not waiting for education to catch up. State and Commonwealth government agencies are setting up professional development workshops in creative thinking. Industry and businesses in Australia have embraced and invested in creativity workshops for their staff.

[the arts] "teach values that we need in business to be successful. A quality education in the arts that prepares our young people to develop and practice these types of values in their personal lives as well as in the workplace will have a lasting impact on the success of any business.... Many are realising that the arts may be the only way we can help our kids become skilled enough to compete globally - and we are publicly acknowledging arts training as a key to business success." Richard Gurin: President & CEO of Binney & Smith (USA).12

In Switzerland, The Ideas Factory, regularly employs 14 to 20 year olds to brainstorm corporate problems, to come up with creative strategies which make dramatic departures from traditional corporate thinking.

In Australia, we have similar agencies e.g. Quantum, the Ideas Bureau, which brings together diverse talents eg in companies management, architecture and art to develop design solutions to problems.

The *Hot House* runs on a similar model to the Swiss one and favours the use of the unpredictable e.g. bringing together a group of accountants, traditionally stereotyped as unimaginative, to apply their collective imaginations to corporate client problems.

As a sector, the arts is possibly more advanced than any other sector in developing the skills of creativity and synthesis necessary for success in the 21st century. It would be a waste if our education systems did not develop and nurture these skills in today's students across all curricula - the sciences and the humanities.

Much of the research, Australian and international, directs us increasingly to the need to develop better integrated curricula for young people at all levels of schooling with a greater reliance on interdisciplinary teaching methodologies.

The findings of *Champions of Change* moves arts education firmly from the policy making and resourcing margins to centre stage. This means centrality to both curriculum content and teaching technique.

The arts has the capacity to lead the way in the development of a truly integrated curriculum approach. The methodology of all arts subjects engenders curiosity and engagement which are principles applicable across all disciplines.

One of the key issues is preparing Australia's young people to meet the challenges of the future through education (and not simply schooling). Early positive engagement in the arts is questioned and undermined when young people receive messages that tell them the arts are not viable vocationally. It also denies the kinds of vocational opportunities that are open to young people because they have developed, through arts education, the very skills that make them desirable in the emerging workplaces of the 21st Century.

If, as a society we want to genuinely engender a love of lifelong learning, there is no reason our young people cannot do music and economics or dance and football or visual arts and science. In fact we are learning that arts subjects have a multiple purpose.

In Australia, this is the right moment for education, arts and community interests, to come together to give effect to what the arts can contribute to education and to healthy community life.

[Where to from here ?]

While education has always been of significance to the Australia Council, the recent push for priority attention has been driven by the Saatchi & Saatchi research, *Australians and the Arts*, the research base for our PVA strategies and by a focus on Youth and the Arts.

It is true to say that work has been undertaken in a number of areas over the life of the Council in the area of arts education. At times Council has been ambivalent about taking on an issue as broad in its scope as arts education. This is understandable given the increasing pressure on the Council to keep up with the explosion of demands on it for funding. However, arts education is viewed by Council as being crucial to heightening awareness of the arts and nurturing a lifelong interest in their practice and appreciation.

The *Australians and the Arts* report arose out of Council's concern that despite the enormous growth in arts activity in Australia over the past thirty years, community engagement appeared to be static or perhaps declining. A clear disconnect in perceptions, expectations and realities has been developing.

In keeping with the findings I mentioned earlier in this address, a number of the report's recommendations focus attention on the links between education and the arts. They are specifically intended to encourage young people and their families to **participate** in the arts.

Major funding relevant opportunities need to be made more readily available as they are growing up as the research shows there is a strong link between their childhood experience of the arts and the value they place on the arts in later life.

In considering these recommendations, it is important to note the centrality of family to arts experiences for young people. Parental involvement is the strongest single factor to encouraging positive attitudes to the arts and this is also borne out by current American research, *Champions of Change*.

This is an area where sport has been extremely successful encouraging parents at a community level to support their children through coaching, umpiring or simply by being spectators. This occurs with the arts but on an individual family basis. Council is looking at developing initiatives that provide parents with the opportunities to support their children's engagement in the arts and to making more transparent the connections between high achievers and role models and amateur and school participation and learning.

In resonance with current American findings which point to the overwhelming success of after school arts projects, it is clear that there needs to be much greater connection between school-based art activities and community or after-school arts programs. The benefits to be delivered by arts education need to be clearly articulated. An underlying challenge for the arts is not only linked to its promotion but most importantly to enhancing both understanding of what the arts can offer and increasing access to it in its various forms.

Through the PVA fora, I had the opportunity to speak directly with educationalists in each State and Territory. They were well attended by teachers and administrators from each level of the education sector.

They were unanimous in their identification of teacher education as a key element for positive change in how future generations perceived the arts as contributing to their lives. At a time of increasing activity in Australia's cultural life arts education is currently receiving diminishing support in tertiary teacher education courses across the country. Fewer hours are devoted to arts education programs and resources allocated to arts education have been considerably diminished over the last ten years.

An observation made to me on several occasions suggested that student teachers didn't elect to take-up the arts as part of their studies unless they

themselves had had satisfying arts experiences in their own schooling. If the arts education offered in teacher training is not of the highest standard, then it is unlikely that there will be many satisfied 'customers' in our primary and secondary schools. The implications are obvious and of devastating consequence to arts education and to the arts sector as a whole.

It is hoped that the arts sector will play an increasingly important role in the education of teachers and that access to the arts sector needs to be made more easily available to trainee and novice teachers whether they find themselves as primary generalist or secondary specialist teachers.

To do this it is necessary to clarify the role of the arts sector in delivering effective arts education. Artists have a significant role to play in the direct delivery of arts teaching and as role models, both inside and outside the formal education sectors. We need to identify the best ways in which the arts sector can work together with the education system to deliver high quality and relevant arts education for children. We need to learn to speak each other's languages and to know the breadth and depth of each other's agendas.

We must take a long-term view of general educational practice and accordingly, draw on current Australian and international research to develop the argument for better arts education and integration of the arts as a learning tool in other disciplines, like maths or science. Increased creativity and the capacity to engage in "*complexity thinking*" are the survival tools of the future and arts education sustains both.

In conclusion

Champions of Change has completed some of the hard work for Australian policy makers by establishing a solid body of research from which we can advocate the tangible benefits of arts education. But there is much more to be achieved.

The word navigation is often used in arts and cultural contexts to describe the skills required to move through, and make meaning of new forms and contents. In the early nineties, Australian social commentator, Hugh Mackay described young people as 'the new pioneers'. He referred to them as the 'first navigators' - the first generation who were required to make sense of a multi-cultural, post-modern society. French social theorist Henri Giroux similarly referred to young people of the nineties as navigators. Giroux described them as victims of a landscape with shifting boundaries in a society.

Today we live in what is commonly referred to as the 'information society' that is built upon a knowledge-based economy. If we are 'smart', we can supposedly achieve anything. In the new work force the ability to 'work smart' is highly valued. Being able to quickly and decisively select, edit, interpret and respond to diverse forms and contents is a skills base that forms the basis of future employability in the cultural industries, particularly those that are new media related. Within an information society, the skills required for navigation need to be developed at an early age. The continued development of those skills is dependent upon the maintenance of a learning culture. We must recognise the diverse backgrounds, tastes and interests of young people, positioning them as capable and resilient cultural consumers and creators.

Arts education is about more than skills development, it is also about developing and understanding our own personal identity and the common threads and diversity of voices in our society. A major social and community issue for this country - Reconciliation - has been one where the arts have become a central vehicle for expression of the aspirations of our Indigenous and other communities. Through works of art such as Leah Purcell's *Box the Pony, Stolen*, White Baptist Abba Fan (Deb Cheetham), Jimmy Chai's *Corrugation Road*, Richard Frankland's film *No Way to Forget* and *Harry's War*, Mervyn Bishop's photojournalism and Brenda Croft's wonderfully curated exhibition *Beyond the Pale*, Indigenous and non-Indigenous Australians are exposed to events of the past with a vividness that no amount of learned texts can convey. Within

Indigenous communities arts activity is also the largest generator of private income and its positive effect on self-esteem and mental and community health is inestimable.

If we truly believe that creativity and innovation are necessary skills for the new millennium then we need to take a whole of government approach to arts education as in the UK.

The times they are a'changing - those who grew up thinking of the arts as the soft academic option and for students who couldn't play sport; and the portfolio you get when all others have been taken; the area that gets the diet slice of the budget pie; These are the attitudes which are changing! You don't get an Olympic Opening Ceremony which communicated with the World and changed attitudes at home - without 30+ years of investment in the arts industry. The skills we need, the self-esteem and individual community development we want will come from arts education and arts participation. We can show leadership in developing arts/education partnerships in Australia. Firstly through coordination and secondly through encouraging arts/education issues to be addressed through a whole of government approach. In conjunction with the nation's key education bodies, its policy makers and service deliverers, the Australia Council is eager to initiate and deliver on policy direction and leadership in arts education. We have already begun the process by instigating a formal arrangement with the Conference of Education Systems Chief Executive Officers [CESCEO] to ensure that information exchange processes are established. Structures are in place to initiate dialogue and programmes which will reflect a more active collaboration between the Australia Council, and all Ministers Departments for the Arts and Education.

We need to encourage champions for the arts across all levels of the community.

Arts education needs to be high on all agendas if we are to see a significant attitudinal change in the future. This can be achieved by establishing networks across government portfolios at all levels as well as improving access to the arts industry which could be used to assist in developing partnerships across other sectors.

Creativity and innovation drive not only the cultural industries, but also developments in science, technology, industrial and management practice, all major contributors to our continuing socio-economic growth.

I'd like to finish with two quotes:

1) Clive Jones: "We need an education system that gives our children an edge.... We need to equip our young people with powers of innovation and creativity they need for the rapidly-changing economies of the future. The education system has to develop a new emphasis on creativity and discovery to give pupils the tools they will need to cope with the fast and continuing changes in the nature of work, employment and growth in the world economy that lie ahead"¹³

and

2.) Ken Robinson: "Our education system has been largely shaped by the needs of an industrial economy and by particular views of ability and intelligence. In our view, the result has been that many areas of young people's potential - of their real resources - are untapped and neglected. Among them are powers and talents that will be of fundamental importance to them and to society in meeting the challenges of the future.

THANK YOU.

1. Costantoura P, *Australians and the Arts: What do the arts mean to Australians*, Australia Council, Australia, 2000
2. *ibid*
3. *ibid*
4. Lord David Puttnam, Chairman Enigma Productions [UK], The Hong Kong Arts Development Council Facing the Future: the Arts and Education in Hong Kong. Report on The Arts and Education in Hong Kong: An International Symposiums. March 1997
5. Ed by Fiske, E. *Champions of Change. Impact of the Arts on Learning*. USA 2000
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10. Robinson, K. VCA Curriculum Audit, Transcript of Keynote Address, 16 December 1999
11. *ibid*
12. The Hong Kong Arts Development Council, Facing the Future: the Arts and Education in Hong Kong. Report on The Arts and Education in Hong Kong: An International Symposium. March 1997.
13. *ibid*

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Culture as Exhibit
from
The Darkening Ecliptic
By Ern Malley

'Swamps, marshes, borrow-pits and other
Areas of stagnant water serve
As breeding-grounds...' Now
Have I found you, my Anopheles!
(There is a meaning for the circumspect)
Come, we will dance sedate quadrilles,
A pallid polka or a yelping shimmy
Over these sunken sodden breeding-grounds!
We will be wraiths and wreaths of tissue-paper
To clog the Town Council in their plans.
Culture forsooth! Albert get my gun.

I have been noted in the reading-rooms
As a borer of calf-bound volumes
Full of scandals at the court. (Milord
Had his hand upon the snowy globe
Milady Lucy's sinister breast...) Attendants
Have peered me over while I chewed
Back-numbers of Florentine gazettes
(Knowst not, my Lucia, that he
Who has caparisoned a nun dies
With his twankytillo at the ready?...)
But in all of this I got no culture till
I read a little pamphlet on my thighs
Entitled: 'Friction as a Social Process.'
What?

Look, my anopheles,
See how the floor of Heav'n is thick
Inlaid with patines of etcetera...
Sting them, sting them, my anopheles.

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Promoting the arts in the 21st Century: challenges for the Australia Council in a new era

Dr Terry Cutler's speech at the SAMAG Seminar, Sydney
29 October 2001

"Art is what remains when all the rest has vanished" Andre Malraux

I should like to thank the Sydney Arts Management Advisory Group – otherwise known as SAMAG – for organising tonight's forum and its regular seminar series in this auditorium. Monday being my regular working day here at the Council I have begun to attend as many of these seminars as possible, and already I have found them invaluable in pushing my thinking and my awareness of issues as they are seen in the field.

Tonight I shall present no master plan for the arts and artists in Australia, no definitive blueprint for an Australia Council entering the 21st century. Tonight, however, I will talk about the basics of our legislative charter and our corporate goals, and then, against this background, outline some initial thoughts, as work in progress, about some of the challenges for the arts in this new century, being here in an isolated island continent far from the imperial citadels of Washington and Beijing and the salons of New York, Berlin, Paris and London.

Clearly what I will not talk about tonight are electoral campaigns and political policy positions. At present these, and issues of funding, are matters for other people and other forums.

1. THE COUNCIL'S HISTORY

It is, I think, a great pity that we do not have an authoritative history of the Australia Council. The most instructive induction for me as an incoming chairman has been to plough through 30 odd years of annual reports, organisational reviews and parliamentary reports, and to talk to the thinning ranks of the early pioneers of arts policy in Australia. Our lack of collective memory means we risk losing sight of the foundational principles and organisational evolution of the Council, and we run the danger of constantly re-cycling old debates, rather than learning from the past and moving forward with new agendas and renewed purpose. I would like to think that the Council might commission such a history, to sit alongside Brian Kennedy's history of the Irish Arts Council.

Arts policies in Australia show English origins, as do so many of our other institutional arrangements. The Arts Council in the United Kingdom emerged out of the wartime Council for Education through Music and the Arts established to nurture and inspire the civilian population during the dark days of the Second World War. This is a poignant reminder that often we most value the arts in time of strife and uncertainty. The Council evolved into the Arts Council as part of an explicit process of post-war reconstruction. The Council's father, Maynard Keynes, saw it as complementing the role of the BBC.

I believe that the work of the B.B.C. and the Arts Council can react backwards and forwards on one another to the great advantage of both. It is the purpose of the Arts Council to feed these newly aroused and widely diffused desires *[fuelled by the BBC]*.

This is a useful reminder of the important role of public broadcasting in

addressing issues of access to and participation in the arts, and arts education. A comparable interdependency in cultural roles is to be found in the charters of our ABC and the Australia Council for the Arts. I am pleased that the close inter-working between the two organisations is firmly back on the agenda, with Margaret Seares, my predecessor, now chairing the ABC's Arts Advisory Committee.

There is also a pleasing symmetry between the role of Keynes in the UK, that leading economist, statesman, and passionate advocate for the arts, and his counterpart in the antipodes, Nugget Coombs. The role model of Coombs as the founding Chairman of the Australia Council provides a daunting benchmark for his successors. Coombs, however, faced a harder campaign than Keynes in establishing a central role for the arts in post-war Australia, with Robert Menzies showing little interest in anything in the arts beyond fireside thespianism. The untimely demise of Harold Holt meant that it was John Gorton who officially goes down in history as the political sponsor of the Australia Council, finally established in 1968 – although it was not until 1975 that it became a statutory body.

Gorton's feisty description of the Council's role in 1970 remains refreshingly topical:

In the 1970s we must make possible the classics of the twenty-first century. Investment in the future means tolerating and supporting unfamiliar ideas, experimental forms and new expression. In means ensuring that young people with vision can break with accepted and comfortable tradition and find a climate in which unorthodoxy can flourish.

One could not put it better today.

2. OUR CHARTER

Compared with our ABC, there has been little focus on the charter of the Australia Council embodied in our 1975 Act. It should be on every office wall in our building. It is to this Charter that I find myself returning whenever I feel I am losing perspective. It is the very best of job specifications. Section 5 of the Act defines the functions of the Council as:

(a) to formulate and carry out policies designed:

- (i) to promote excellence in the arts;
- (ii) to provide, and encourage the provision of, opportunities for persons to practise the arts;
- (iii) to promote the appreciation, understanding and enjoyment of the arts;
- (iv) to promote the general application of the arts in the community;
- (v) to foster the expression of a national identity by means of the arts;
- (vi) to uphold and promote the right of persons to freedom in the practice of the arts;

yet I suspect we are more often seen as an administrative arm of the government of the day than as the champion of the artist's freedom to be creative

- (vii) to promote the knowledge and appreciation of Australian arts by persons in other countries;
- (viii) to promote incentives for, and recognition of, achievement in the practice of the arts; and

et the status of the artist in Australia remains largely uncelebrated

- (ix) to encourage the support of the arts by the States, local governing bodies and other persons and organizations;

b) to furnish advice to the Government of the Commonwealth, either of its own motion or upon request made to it by the Minister, on matters connected with the promotion of the arts or otherwise relating to the performance of its functions....

A couple of aspects and implications of this charter stand out for me. First, it is very people oriented. We sometimes overlook the reality that most of the organisations supported by Council exist primarily as platforms for artists, or as support to artists. However, the touchstone that it is people, the artists, who are at the heart of what matters in the arts is something we must never forget.

Secondly, the charter invokes a collaborative role for Council, in building, strengthening and working with the many parties that have a role to play in our common mission to promote the arts.

Thirdly, to the extent that we are successful in broadening this base of support for the arts, then it follows that the particular role and focus of the Council should evolve and change over time. This is an important point that needs greater attention. The arts landscape is not the same now as it was in 1968. It will be different again in 2010. That is why the priorities of the Council, and its practice, must evolve and change over time. Our core charter, our core business, needs continual reinterpretation to meet the challenges of the time. The charter functions, however, remain as relevant today and as challenging as when first drafted in 1975.

Like those other ten commandments, the practice is more challenging than the recital. But this charter is the touchstone of our accountability and the measure of our stewardship for the vibrancy and the vitality of the arts in Australia and our contribution to the development of a distinctively Australian culture.

3. FOUNDATION PRINCIPLES

The founders of the Council recognised that they were entering uncharted waters: the 1974 Annual Report acknowledges that it is "an unconventional institution with novel functions". Coombs, as founding Chairman, commented that "it has not been an easy institution to bring into working rhythm". The reasons for this difficulty are not hard to find. As Coombs noted in his autobiography, "it is a field of policy of great complexity which provokes sharply different philosophic attitudes".

Successive annual reports, including our latest just released, repeat the mantra of two basic principles underpinning the operations of the Australia Council. The first is the "arms length" principle of independence of direct political patronage of the arts and the creative endeavour. The second is the principle of peer assessment. Both these dogmas are more evident in the assertion than in critical re-evaluation. Both confront contemporary challenges.

State patronage of the arts has always been problematic. On one hand, state support for the arts has, with the rise of the nation state and democracies, been seen as a public good, like government support for, and investment in, education, health or research. On the other hand state patronage can lead to the support of political orthodoxies and the penalisation of alternative perspectives. This is not an academic debate.

A foundation principle of the Australia Council is that the administration and the particularities of arts funding should be independent of the government of the day, being determined by an independent body of Councillors and a jury of peers from the field.

This principle is more easily stated than acted upon. From the beginning, governments have exercised controls by determining which artforms fall within the ambit of the Council's financial subventions. For example, at various times architecture and design have been artforms under the Council's purview, but not currently. At its establishment, film and television was a major focus of the new Australia Council, but government's interests in this area have now been hived off to a separate Australian Film Commission. Policy and program co-

ordination between the Australia Council and the AFC assumes a new importance in an era of digital convergence and screen-based delivery channels and online audiences.

It is important to recognise that there is no uniform Federal model for state support for the arts. At the Commonwealth level, the 'arms length' activities of the Council co-exist with support programs for the arts administered within the Department for Communications, Information Technology and the Arts. Some of the activities administered by the Council are pre-determined by government through project specific funding. The balance between 'tied' and 'untied' funding in the arts is a fertile ground for debate, as it is in the fields of education, health and broadcasting.

At State level the same mixed model operates.

The increasing reliance on corporate sponsorship of the arts potentially raises issues about the influence of private patronage comparable to direct political patronage. Historically, private philanthropy has been more idiosyncratic and diverse than corporate sponsorship.

These competing models of patronage within the Australian arts environment exist, but are seldom discussed or debated. All this suggests that the Australia Council's foundational principle of promoting the arts at 'arms length' from government is more ambiguous and complex in practice than our current dogmatic statements of principle would suggest. The bottom line is that the arts in Australia operate within a very mixed economy for the field and this diversity of approaches is probably both inevitable and desirable. In many ways the proliferation of state and private involvements in the promotion and funding of the arts is a measure of the progress since the establishment of the Council.

The second dogma defining the Australia Council's operations is peer assessment. Now peer assessment is not a novel doctrine. It is practised in other areas of government funding like the Australian Research Council, the Industry Research and Development Board, federal and state film funding bodies and the auditioning of candidates for training at NIDA, the VCA and the Australian Institute of Sport. The understanding and practice of peer assessment varies hugely, however, as between these different government funding agencies. It seems to me that best practice in peer assessment could best be promoted by examining lessons from the different practices in these diverse funding arenas. I hope to initiate just such a discussion forum. In addition, there is obvious scope to deploy advanced telecommunications to support the more efficient and inclusive operations of nationwide peer panels.

There are other less well articulated principles and dogmas by which the Council functions. These are spelt out from year to year in the Council's instructional handbook for applicants. Some applicants, however, give up before they apply, particularly when their work straddles traditional art forms. This is an area for continuing attention and review.

Any organisation or field of activity with multiple objectives and competing claims faces difficult choices in resource allocation and priorities. This is an integral part of the process of policy administration, and it is what models of corporate governance are all about. Thus the Australia Council's operating principles need to be continually re-examined within the broader context of national agendas and of developments in arts practice.

4. THE AUSTRALIAN ARTS POLICY LANDSCAPE

The metaphor from biology of the arts as an ecosystem is one that I, personally, find particularly helpful. Culture is like a landscape – tree felling can happen overnight; salinity can slowly poison; but authentic landscapes take a long time to emerge and evolve. Noxious, exotic weeds and cane toads can be introduced. Landscape is a good metaphor for the environment of the arts within our social psyche.

Particularly noxious in the arts has been the tendency to frame issues largely in

economic terms. The result has been the tendency to justify state intervention and subsidy in terms of policies for the development of creative industries or content industries.

I would strongly contend that, while an arts or cultural policy is a necessary part of any robust industry policy, industry policy can never be sufficient of itself as a cultural policy. In terms of the world of digital media with which I am most familiar, it is evident that all digital art is digital content, but not all digital content is digital art. Culture and arts practice reflect social dynamics, and outcomes emerge from the interplay between the individual aspirations of artists and the diversity of social interactions within a community setting, albeit mediated by social and economic policies.

The economic settings around any social policy are, of course, important, as are the wider benefits in fuelling creative and copyright industries within a knowledge economy. The resulting public policy agenda is a case of not only but also; it is a matter of balance in national agendas. The primacy of social policy was expressed unequivocally in early reports from the Council, as in the following from 1976:

The government initiative is directed to long range social objectives...Subsidy should not be regarded as reward for achievement so much as investment in potential. Public expenditure in the arts is not so different in kind from expenditure on research and education: it requires equal tolerance of some failure rate and a willingness to wait for long-term results.

This has implications for the application of input/output templates. Individual artists and teams of artists will have their peaks and troughs. As Jean Battersby has commented so perceptively:

...there is nothing predictable about creative activity. Support for creative individuals may be as much an act of faith as anything, may require long-term gestation, may finally even be unproductive. Failure and waste has to be contemplated in any program of support (as it is in the education system, for that matter).

The quality of arts organisations will wax and wane over time, according to talent, ideas and energy, whether or not available funds are adequate; some periods will be fruitful and exciting and others barren and boring by comparison. But the activity has to go on constantly, if ever the great moments and the great talents are to emerge.

In this context the availability of triennial funding for significant companies and organisations provides some certainty about near term funding. But a competitive grants model, in itself, does not help individual artists or companies through the fallow times.

This tension between short-term funding and long-term outcomes draws our attention to another exotic threat within the Australian arts landscape: that of ratings, the box-office measure of the cultural capital of a society.

The ratings issue is complex and dangerous if it stands as a proxy in a debate about the polarisation between elitism and populism. The key point I want to make here is that we should never confuse and conflate the notions of elitism and excellence. Elitism is bad, connoting exclusion and social stereotyping. The pursuit of excellence is never bad, whether in sports, health care, education, research or the arts. Excellence is not exclusionary in itself, and moreover, those at the top of their field at any point in time endow and delight all of us.

But notions of excellence are not sufficient. We also need to consider the depth of activity, and the health of the whole ecosystem of the arts landscape. We would all benefit, I believe, from greater attention to the interdependencies and linkages between the different individual aspects of the arts and, from this understanding, better appreciate those areas of vulnerability and potential weakness which might detract from the long term health of the sector and the

wellbeing of artists. This is the mapping and cluster analysis which has proved valuable in other areas of the community and in industry analysis.

Mapping this arts landscape will provide us with clearer insights into the nature and character of our cultural capital, by which I mean our arts assets as a key element of social capital. Cultural capital is an important concept that I would like to see us explore and develop. It is linked to the notion of cultural richness by which, increasingly, communities and nations are judged by those making location choices within a globalised economy, particularly 'knowledge workers'. To this end I hope we can work to start produce an annual 'state of the arts' overview which can serve to hold up a mirror of where we are at, and help us in the ongoing task of determining priorities in the shifting sands of Australia's cultural development.

Within a large country of small population like Australia, issues about the depth of activity that can be nurtured should always loom large in our thinking. Issues of critical mass and depth feature prominently in discussions about industry policy and regulation across the economy, and merit equal attention in the arts.

In an era of borderless dialogue and the World Wide Web, the meaning of the local needs exploring anew. Do we define ourselves by our sense of place or by some strange combination of time, longitude and latitude? How do light, landscape, multicultural voices, and isolation fuel our creative imagination? Les Murray's poem, *A brief history*, reminds us that we still have an identity problem, as Australia grows and changes. In a profound sense, this will always be true. The arts are, in Peter Sellar's wonderful phrase, "windows into realities under construction". An increasingly important source of Australian inspiration comes from indigenous and multicultural arts. For example, the gift to the world from our indigenous art has been the interplay between the celebration of cultural heritage and the engagement with the foreign and new, producing art that represents the radical colonisation of new spaces at the intersection of the familiar and foreign, and of old and new media.

I believe an important part of our national identity – our 'images of who we are' – is that sense of diversity and pluralism which underpins our federalist construct of national identity, and which is now underpinned by the role of our arts in all their rich diversity. This is a profoundly democratic instinct.

The focus on a distinctive Australian voice in the arts, however, should never be allowed to become a celebration of parochialism or an apologia for insularity. Throughout history, cultures and civilisation have been enriched and inspired by exchange and discovery within a wider world, that melting pot of cosmopolitanism in which traditions collide and create new possibilities. This is the significance of the Australia Council's international programs, from showcasing our arts to providing offshore studios and international exposure for our artists.

5. COUNCIL'S CORPORATE PLANS AND PRIORITIES

A few months ago Council finalised a new triennial Corporate Plan, and this forum provides a good opportunity to highlight the key thrusts of this statement of strategic objectives and priorities for the next three years. This Corporate Plan has been informed by the wide consultations summarised in Council's *Planning for the Future* discussion papers.

In pursuing its mission, the Council has determined that it will examine its operational activities and priorities against five primary goals, as follows:

1. To support the excellence, diversity and the distinctiveness of Australia's artists and its arts
2. To increase community engagement with the arts and to promote individual participation in them
3. To win recognition of the arts as a key element in Australia's cultural, social and economic development
4. To improve the vitality and viability of the arts
5. To foster a greater emphasis on artistic innovation, experimentation, and

research and development within a rapidly changing world.

A full outline of these goals and related strategic objectives is published on our web site.

Within the framework of these goals, the Council's Boards and Divisions are currently developing Operational Plans to reflect and promote these strategic priorities. It is these annual management plans that will translate our aspirations into concrete action programs. We will be working to produce an effective linkage between our overall aspirations, our resource allocation procedures and our accountabilities in order to add value in everything we do.

There are some areas arising from our corporate planning processes, and our thinking about emerging issues and challenges in the 21st century that I would like to highlight briefly.

Public discourse about the arts

I would like to see the Council take a more active role in promoting inquiry and debate about the value of arts and the nature of the arts within a 21st century Information Society. I am keen to promote more dialogue and discussion within the arts community itself about what we should be trying to do. Some first steps will be a revitalisation of the Council website to include open discussion forums and interactive spaces. In addition, we will be reintroducing small roundtable discussions on key issues in the arts, probably held bi-monthly. Small steps, but I hope we can announce some other initiatives shortly. Of course, there are other important forums for such public discussion, such as the important role of the ABC and other media channels.

Support mechanisms

In this area I believe we need to continually question whether we have in place the right mix of funding programs and support interventions.

Mapping the arts landscape, as discussed earlier, should help us better position our efforts against need, particularly in terms of the focus for any additional funds which may be found.

Following this line of thought, I see merit in further disaggregating our broad funding classifications into a three-fold schema of

- individual artists;
- companies (that is, the collective organisation of people's endeavours);
- and
- creative infrastructure

The Council is currently having a good look at the state of our creative infrastructure, including arts training, education and research, facilities and venues. As an example, one issue that has come up is the problem new media artists have in accessing digital equipment for production, and to find equipped venues that can show their work. By separating out current and potential infrastructure funding, at both federal and state level, we might get a better fix on changing funding and support requirements.

Education

The most important programme, in my mind, to come out of the Council's Promoting the Value of the Arts exercise has been the new action focus on education and the arts. This has been for far too long a neglected area. In fact we have failed for 25 years. Way back in 1974 the Council bemoaned the lack of progress.

Many people in the Council feel that the key to long-term success in its objectives lies with education. So far, no systematic research or planning in this area has been possible.

We now have the opportunity to redress 25 years of underachievement, and

really try to make some things happen in this pivotal arena. This is an especially important mission at the start of the 21st century within the context of a knowledge economy where creative people are at a premium in all walks of life, and where the interface between creativity and industrial innovation is becoming ever more prominent.

Collaborations

In a related matter, I would like to see the Council actively pursue institutional collaborations and promote individual cooperations and interdisciplinary ventures, including the exploration of new models for interdisciplinary collaborations. We have made a good start in our interaction with the ARC and in arts/science collaborations, but there is much more that we can pursue. One key area for greater collaboration will be screen arts.

Demystifying the arts

I believe the Council needs to maintain its focus on how we break down barriers to access and participation, promoting a creative society. A society in which every citizen feels they have a personal stake in the creative equity of the nation.

Innovation and digital arts

At the outset of the 21st century one doesn't have to be particularly prescient to predict that this will be known as the era of digital media and electronic arts. The computer, software programming, broadband telecommunications, the digital camera and the ubiquitous digital screen will be defining technologies for new media and all media. As with all innovation, cultural or otherwise, these technologies will reinvigorate, transform and inspire older art forms. (A good historical example is the 20th century impact of photography on the visual arts).

Within this context there will be emerging challenges and new opportunities in three main areas:

1. the continual innovation in creative practice, in all areas
2. understanding and developing new audience interfaces
3. changing modes of content distribution and access (both within global markets and to local audiences).

Without new media, experimentation and risk taking our cultural life will become stagnant. Without regular self-examination, reflection, and critical engagement with the World Wide Web of forces shaping the 21st century any institution, even the Australia Council, runs the risk of becoming a museum of outmoded practice and obsolete dogma.

The challenge is to think about how these technological and social changes affect our Council priorities and programs. If these do not change over time in response to profound changes in our world, then we will fail to keep alive the spirit of our charter.

There is so much more we could explore tonight, there are so many topics that deserved special seminars in their own right, so please bear in mind that all the many omissions in what I have said tonight do not indicate lack of interest, but merely a cautious policy of saving up things to say on the next occasion.

The bottom line

Let me sum up some key points I have been trying to make.

We need to understand the arts as a complex ecosystem, interacting within a wider social and economic context.

The challenges we face in the arts will keep changing over time. The arts have

changed **hugely** since 1968, in no **small part** due to the activity of the Council. In meeting our charter in the 21st century **we** need to keep reinterpreting our charter and priorities in response to **an ever**-changing environment.

Education, public art and art embedded within local communities, and digital arts are especially important areas for attention.

The challenge for the Council is to **constantly** map and monitor the shifting sand dunes of the arts environment; to **promote** productive and open discussion and debate about emerging issues and **challenges**; and to be creative and to "think outside the box" in looking for new and **effective ways** of promoting a vital and viable community of artists and dynamic arts practice.

The arts we enjoy today are the product of past effort and investment. Today we are investing in our creative futures.

We must never forget that the arts play a crucial role in producing that cultural richness which is a measure of the quality of our lives, and the worth of our civilisation. As Maynard Keynes put it so eloquently in his 1945 broadcast about the mission of the new Arts Council of Great Britain:

Everyone, I fancy, recognises that the work of the artist in all its aspects is of its nature individual and free, undisciplined, unregimented, uncontrolled. The artist walks where the breath of the spirit blows him. He cannot be told his direction. He does not know it himself The purpose of the Arts Council of Great Britain is to create an environment, to breed a spirit, to cultivate an opinion, to offer a stimulus to such purpose that the artist and the public can each sustain and live on the other in that union which has occasionally existed in the past in the great ages of a communal civilised life.

These inspirational words remind all of us of the importance of what we do.



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26 May 2003

Annette Reeves
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Dear Annette Reeves



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Promoting the Value of the Arts

I am delighted to be in contact with you again to update you on key developments in the Australia Council's Promoting the Value of the Arts (PVA) strategy.

As you know, the extensive research undertaken by Saatchi & Saatchi focused on the attitudes of Australians to the arts and resulted in a landmark report, *Australians and the arts*. Some of the most important findings of this research were that:

- many Australians do not have a broad definition of 'the arts'. For example, 63% of respondents could only spontaneously mention 3 or fewer items as part of the arts.
- 84% of surveyed respondents agree that 'the arts should be more accessible and available to the average Australian'.
- 86% of Australians would feel more positive about the arts if there were 'better education and opportunities for kids in the arts'.
- 74% of Australians would feel more positive about the arts if they were 'able to understand the arts better'.
- 25% of Australians surveyed are 'disinclined', meaning that they do not have a strong level of interest in the arts, but can readily point to changes that might raise their interest in the arts.
- 42% of Australians see the arts as a 'class thing' and that the arts attract people who are somewhat elitist or pretentious (51%).
- 35% of Australians believe the arts are irrelevant to their lives.

Clearly, these are findings that need to be addressed if we are to secure a strong and vigorous future for Australian arts and culture.

The Council further tested the findings of this research through a series of in-depth discussions around Australia during 2001 and 2002, and through the development of strategic initiatives.

We have now completed a comprehensive **PVA State and Territory Roundtables - Outcomes Report**. The Executive Summary of the report is attached for your information and interest, and the full report, which reflects the views of the roundtable participants in their own voices and includes data analysed from all metropolitan and regional forums, is published on the PVA web site www.ozco.gov.au/pva.

I would like to warmly thank you and your colleagues for your valuable contribution to these discussions.

Other important outcomes from the PVA strategy include:

Education and the Arts:

- the establishment of the National Education and Arts Network (NEAN) - representatives from each State and Territory arts support agencies and their education department peers will meet annually to strengthen the national profile of arts and education;
- an inaugural, and now annual, National Seminar on Education and the Arts in February 2002 - attended by 65 representatives from State and Territory education and arts agencies;
- the Education and the Arts Partnerships Initiative (EAPI) - four research partnerships with education agencies in Queensland, New South Wales, Western Australia and Northern Territory, with the aim of building a body of Australian research which will inform future strategic development of arts education throughout Australia;
- the Department of Employment, Science and Training - National Evaluation Project of five State and Territory education and arts initiatives (in partnership with Council and DCITA);
- the commitment to place Arts and Education as a standing agenda item for the Cultural Ministers' Council - all Ministers are in unanimous agreement that all Governments should be pro-active in promoting the value of the arts to all Australians, particularly addressing the priority area of 'education and the arts';
- creation of an ongoing role for the Australia Council in Education and the Arts - through the appointment of an Arts and Education Advisor in the Policy Communication Research division.

Arts and Media Relations:

- the reSAUCEful Media Relations national skills development program - in partnership with State and Territory arts agencies; 17 reSAUCEful Media Relations courses were delivered in cities and regional areas from Bunbury (WA) to Cairns (QLD).
- The Australia Council/Australian Business Arts Foundation Media Arts Award was established. This Award profiles media and arts organisations working together in innovative and strategic ways to promote the arts to audiences, bringing together the business objectives and skills of both fields. The inaugural award in 2002 recognised the partnership between Opera Australia and Channel Seven. This partnership also won the overall AbaF Business and the Arts Award in 2002!

Branding the Arts:

- THE PROGRAM - a dynamic, interactive online nexus between young people, creators, audiences and the arts, positioned within the **noise** Festival.
- ROMAD (Regional and Outer Metropolitan Audience Development program) - cross organisational approach to regional arts activity and initiatives. In response to PVA roundtables and 'Australians and the arts' research, ROMAD incorporates specific outer metropolitan audience development activities focusing on families and young people.

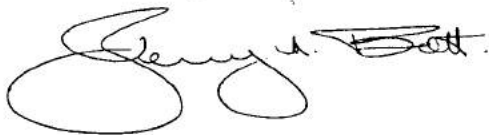
- research and business plan development to investigate options for a Branding the Arts campaign to encourage more Australians to appreciate their own creativity, and that of others, through a longer term communications/branding strategy involving the arts sector, government, and other relevant partners.

These initiatives will continue to be supported by the Australia Council, and we will continue to work closely with the arts, media and education sectors, and with other public and private sector agencies, to foster improved perceptions of the arts as well as increased engagement with and participation in the arts.

On behalf of the Australia Council, I would like to again extend our sincere appreciation for your contribution to the Promoting the Value of the Arts strategy. I would encourage you to stay in touch with developments through the updates that will be provided through the PVA section of the Australia Council's website, and we will ensure that we place your name on our database to receive OzCo News (the Australia Council Newsletter).

With best wishes

Yours sincerely

A handwritten signature in black ink, appearing to read 'Jennifer Bott', with a stylized flourish at the end.

Jennifer Bott
Chief Executive Officer
Australia Council

- Enclosures:
- Executive Summary – Outcomes Report
 - PVA State and Territory Roundtables
 - Australia Council Staff Contact List
 - PVA Steering Committee Membership



**PROMOTING THE VALUE OF THE ARTS
STEERING COMMITTEE
at 28 February 2002**

STEERING COMMITTEE CHAIR: Ms Jennifer Bott

■ INVOLVING THE SECTOR Working Group Members:

- **Mr Chris Knoblanche (co-chair)**, Deputy Chair, Australian Business Arts Foundation,
- **Ms Elizabeth Ann Macgregor (co-chair)**, Director, Museum of Contemporary Art, Sydney
- **Dr Helen Nugent**, Deputy Chair, Australia Council and Chair, Major Performing Arts Board, Australia Council
- **Mr Ken West**, Director/Producer, The Big Day Out
- **Ms Jennifer Bott**, Chief Executive Officer, Australia Council
- **Ms Rachel Boyce**, Marketing Consultant

■ BRANDING THE ARTS Working Group Members:

- **Ms Sandra McPhee (Chair)**, Group General Manager, Alliances, QANTAS
- **Ms Jennifer Bott**, Chief Executive Officer, Australia Council
- **Mr Gerald Ellis**, Managing Director, Meadowbank Estate
- **Mr Peter Harvie**, Executive Chairman, Austereo
- **Mr Derek Hynd**, Surf Industry Consultant
- **Mr Les Neilson**, General Manager, Arts, DCITA
- **Mr Kerry O'Brien**, Journalist and Presenter, 7.30 Report, ABC-TV
- **Mr Greig Pickhaver**, Broadcaster, aka HG Nelson
- **Mr Brian Robinson**, Curator, Cairns Regional Gallery

■ EDUCATION AND THE ARTS Working Group Members:

- **Dr Margaret Seares AO (Chair)**, Pro Vice Chancellor, Community and Development, University of Western Australia
- **Mr Stuart Hamilton**, Secretary, Victorian Department of Education, Employment and Training
- **Ms Joan Livermore**, Head of School of Teacher Education, University of Canberra
- **Ms Judith McLean**, Head Of Teaching Studies, Academy of the Arts, Drama, Queensland University of Technology
- **Dr Barry Spurr**, Senior Lecturer, Department of English, University of Sydney
- **Ms Margaret Throsby**, Broadcaster, ABC Classic FM (PVA Steering Committee meetings only)

■ **ARTS AND MEDIA RELATIONS Working Group Members:**

- **Ms Sandra Yates AO (Chair)**, Chairman, Saatchi & Saatchi and Chair, Sydney Writers Festival
- **Ms Angela Bishop**, Entertainment Reporter, Network Ten
- **Ms Nicky Downer**, President, Regional Arts Australia
- **Ms Sharon Firebrace**, Marketing and Promotions Consultant
- **Ms Jane Flemming**, Principal, Flemming Promotions
- **Mr Christopher Pearson**, Editor, Adelaide Review
- **Ms Deborah Thomas**, Editor, The Australian Women's Weekly
- **Mr Ron Brien**, Arts Consultant



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Promoting the Value of the Arts Strategy

STEERING COMMITTEE

The Steering Committee is drawn from the arts, business, government, sport and the media

Angela Bishop	Entertainment Reporter, Network 10
Jennifer Bott	Committee Chair and Chief Executive Officer, Australia Council
Rachel Boyce	Marketing Consultant
Ron Brien	Consultant (previously Executive Officer, Desart)
Nicky Downer	President, Regional Arts Australia
Gerald Ellis	Managing Director, Meadowbank Estate
Jane Flemming	Sports personality and commentator, Flemming Promotions
Stuart Hamilton	Secretary, Victorian Department of Education, Employment and Training Chair, Australian Education Systems Official's Committee
Peter Harvie	Executive Chairman, Austereo Pty Ltd
Derek Hynd	Consultant, Surf Industry
Chris Knoblanche	Chief Executive Officer and Managing Partner, Andersen Australasia Deputy Chair, Australia Business Arts Foundation (AbaF)
Joan Livermore	Head, School of Teacher Education, University of Canberra
Elizabeth Ann Macgregor	Director, Museum of Contemporary Art, Sydney
Judith McLean	Head of Teaching Studies, Academy of the Arts, Drama, Queensland University of Technology, Kelvin Grove Campus
Sandra McPhee	Group General Manager, Alliances, Qantas Pty Ltd
Les Neilson	General Manager - Arts, Department of Communications, Information Technology and the Arts
Helen Nugent	Deputy Chair, Australia Council and Chair, Major Performing Arts Board, Australia Council
Kerry O'Brien	Journalist and presenter, ABC-TV <i>7.30 Report</i>
Christopher Pearson	Australia Council member Editor, <i>Adelaide Review</i>
Greig Pickhaver	Television and radio broadcaster, aka H.G.Nelson
Brian Robinson	Indigenous Curator, Cairns Regional Gallery
Margaret Seares	Pro-Vice Chancellor, Community Relations, University of WA
Barry Spurr	Senior Lecturer in English, University of Sydney
Deborah Thomas	Editor, <i>Australian Women's Weekly</i>
Margaret Throsby	Broadcaster, ABC Classic FM
Ken West	Director/Producer, <i>The Big Day Out</i>
Sandra Yates	Chair, Saatchi and Saatchi Chair, Sydney Writers' Festival

Please note: the PVA Steering Committee ended its term on 28 February 2002

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Branding the Arts

In considering ways to improve the negative associations some Australians make with the two-word phrase 'the arts', we are looking at repositioning the arts. The aim is to improve the overall image of the arts by being recognised as an inclusive and broad field of endeavours which all Australians can experience regardless of age, location or background. A key aim is to ensure that the entry points to arts experiences are much more obvious and engaging for everyone - this means that individuals clearly understand how you move from amateur to professional arts much the same as we understand the paths from amateur sports to professional sports participation.

Please note that "branding" was previously known as "rebranding". The terminology has been changed to recognise the fact there has never been a general brand image pursued by the Australian arts. However there may still be some references to "rebranding" in various notes throughout the Australia Council website as these were developed prior to the alteration.

THE PROGRAM and the *noise* festival

In October 2001 an online initiative called THE PROGRAM was launched, as part of the Promoting the Value of the Arts strategy's support of the *noise* festival (www.noise.net.au). THE PROGRAM is an online nexus between young people and the world of culture, encompassing traditional arts and also, importantly, creative industries and areas of expression like design, animation and fashion. At THE PROGRAM's site, young, interested creative types can find profiles of creative people, info on organisations and news about events.
www.theprogram.net.au

Have Your Say Responses

The responsibility to make the arts more accessible rests with all of us - it takes more than one person to bring about change. Read [other's comments](#) about Branding the Arts.

State and Territory Forums

As part of the implementation phase of the Promoting the Value of the Arts strategy a series of roundtable discussions were held around Australia between October 2000 and September 2001. This consultative initiative was part of the Involving the Sector strategy of PVA. The roundtables were held in each State and Territory capital city as well as four regional centres: Rockhampton (Queensland), Orange (NSW), Bunbury (WA) and Bendigo (Victoria).
[Visit State and Territory Forums for more information.](#)

People Promoting the Value of the Arts

Around Australia there are great examples of arts organisations and artists promoting the value of the arts. We've listed just a few of them for your inspiration. [See examples](#) of People Promoting the Value of the Arts through Branding the Arts.

Alert Bulletin Responses

The Australia Council undertook consultation through a series of PVA bulletins called Alert (see [PVA index](#)) to assist in the development of a strategy for promoting the value of the arts. Read a selection of the [Alert Bulletin Responses](#) about Branding the Arts.

Links

Links to [Branding the Arts website resources](#)

support for the arts | about this site | resources | hot issues

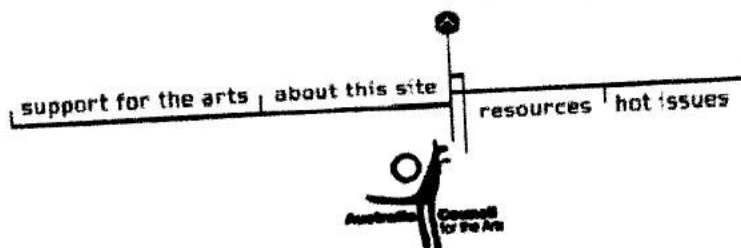


community for young people to share their arts experiences.

The **Education and the Arts** Working Group chose to focus on advocacy and research into art education to Australians. As part of the advocacy program an informal national network was formed of arts agency staff and education department staff with a watching brief on the arts an education. The first task of this network was to identify significant practice in arts education in Australia which may have the potential for wider application.

The Steering Committee also looked at initiatives which specifically targeted young people and their families in regional areas. There is a recognition within Council and the Steering Committee of the importance of implementing strategic and practical initiatives which reach the target audiences identified in the Australians and the arts research and meet our goals while the same time continuing to grapple with the broader concern of community perceptions attached to the arts. In other words, tackling the overall branding issues for the arts.

The What's New section of this PVA website will be updated as initiatives are finalised.



'Do not speak of secret matters in a field full of little hills.'
Old Proverb from The Darkening Ecliptic
By Ern Malley

"...things I look after are media, government, and new business...."
The Hard Sell
Sandra Yates, Chair of Saatchi and Saatchi-Australia quoted by Victoria Young
Sun Herald - Tempo February 18th, 2001

On Sunday 4 May 2003 Sandra Yates, Chair of Saatchi and Saatchi - Australia, was interviewed
by Peter Thompson of the ABC.
Below is an edited extract;

"Peter Thompson: You were recently involved in fact in a survey on arts accessibility in Australia...Sandra Yates: It's true...Peter Thompson: What got that research going? Sandra Yates: I was just appalled that in the '98 elections, a million Australians had voted for a party which had as part of its platform the abolition of funding to the arts. Peter Thompson: One Nation. Sandra Yates: Yes. And it really brought home to me how vulnerable the arts community is to ill-informed comment that was very divisive. I don't think many Australians focused on that as a particular platform of what One Nation was all about, but nonetheless I thought that was pretty scary, and it was in conversation with some people at the Australia Council talking about what that meant, what did Australians really think about the arts. We made the perplexing discovery that no-one had ever asked them. Arts bodies do lots of research into their programming, arts administration, all those sorts of things, but no-one had ever asked Australians what they thought about the arts. It seemed a very relevant moment to do that."
text extracted from <<http://www.abc.net.au/rn/bigidea/stories/s842603.htm>>

"After consultation with other people who had been involved in a variety of attitudinal change projects within the Australian community, we decided that our first step would be the acquisition of the information we needed in order to begin planning a strategy."

Jennifer Bott & Margaret Seares
Australian Council introduction to Australians and the Arts
A report by Saatchi and Saatchi.
June 2000.

"The first step was to actually conduct some research into what those attitudes were and so we put out a tender, a brief which was won by the strategic planning area of Saatchi & Saatchi. One of the reasons we agreed to their proposal was that they had a strong stakeholder consultation and qualitative consultation which most of the others did not."

Jennifer Bott CEO Australia Council
Text extracted from
Promoting the Value of the arts - Tasmanian Forum
13 OCTOBER 2000 - Moorilla Estate, Tasmania

"Many people have contributed to the development of this report, and our thanks go to all of them. But in particular, we must thank Sandra Yates, Chair of Saatchi & Saatchi for her abiding interest in the project..."

Jennifer Bott & Margaret Seares
Australian Council introduction to Australians and the Arts
A report by Saatchi and Saatchi.
June 2000.

"These new appointments come as a result of extensive Council discussions and feedback from the public and Saatchi & Saatchi."

"The Australia Council is pleased that both Sandra Yates, Chairman of Saatchi & Saatchi and Paul Costantoura, consulting strategic planner to Saatchi & Saatchi and author of Australians and the Arts have agreed to join the Committee," Ms Bott said.

Australia Council press release

Australia Council announces new members for advisory group to promote the arts
14 August 2000 [00_36]

"And in these days of instant communication, where everyone knows everything as it happens, the punters have connected the dots and decided that they can't trust any of us, even those of us who thought we were behaving rather well."

Speech by Sandra Yates - Postcards from the Edge
Australian Graduate School of Management Annual Dinner
April 4th, 2001

The definition of a brand that we like to use is this: "A brand is the intangible values associated with a badge of reassurance" - so for Volvo its safety, for Coca-Cola it's fun, but if trust has ever been an important component of your brand values, then its loss means your brand is worth less than it was.

Speech by Sandra Yates - Postcards from the Edge
Australian Graduate School of Management Annual Dinner
April 4th, 2001

I talked a little this morning about the whole issue of branding. That while we are, I think, very good at promoting our particular artform or our particular organisation, we as an industry, no matter what our role, need to look at who is actually taking responsibility for the arts as a brand. Now we can have discussions about whether it's best to drop it but I fear it's here to stay because there are arts budgets and arts pages and arts ministries and arts bureaucrats and whatever so it's there.

Jennifer Bott CEO Australia Council

Text extracted from
Promoting the Value of the Arts - Tasmanian Forum
13 October 2000 - Moorilla Estate, Tasmania

'Do not speak of secret matters in a field full of little hills.'

Old Proverb

from

The Darkening Ecliptic

By Ern Malley

...in association with the Australia Council.

Imagining the Market will consider the role of marketing in arts organisations ...Day One of the conference looks at marketing the arts from the consumer perspective, with keynote speaker Sandra Yates considering consumer trends into the 21st century...

Sandra Yates is Chair of Saatchi & Saatchi Australia,...

Australia Council press release

IMAGINING THE MARKET

15 June 1998 [98_20]

"The next few years are not going to be about supporting your organisation's artistic goals. They're going to be about bums on seats," said Sandra Yates...

A twist in the plot

Susan Wyndham

Sydney Morning Herald

August 3, 2002

<<http://www.smh.com.au/articles/2002/08/02/1028157842990.html>>

"...things I look after are media, government, and new business...."

The Hard Sell

Sandra Yates, Chair of Saatchi and Saatchi-Australia quoted by Victoria Young
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Peter Thompson: One Nation.

Sandra Yates: Yes. And it really brought home to me how vulnerable the arts community is to ill-informed comment that was very divisive.

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text extracted from <<http://www.abc.net.au/rn/bigidea/stories/s842603.htm>>

"After consultation with other people who had been involved in a variety of attitudinal change projects within the Australian community, we decided that our first step would be the acquisition of the information we needed in order to begin planning a strategy."

Jennifer Bottt & Margaret Seares

Australian Council introduction to Australians and the Arts

A report by Saatchi and Saatchi.

June 2000

AUSTRALIANS AND THE ARTS

The report

...there was little, if any, agreement about exactly what, the arts comprised...

Page 27

...The question of the definition of the arts is a critical issue...

Page 33

"The term, the arts is currently used extensively by those in the sector to describe an undefined grouping.

Page 90

...From the perspective of philosophical, academic debate, there may be no need to be definitive about what constitutes the arts as long as no action follows such debate...

Page 90

All the above quotes are from AUSTRALIANS AND THE ARTS
SAATCHI & SAATCHI (pages as referenced).



"The Saatchi and Saatchi report was a benchmark on Australian's attitudes to the arts and has led to significant strategies in education and the arts, arts-media relations and other changes..."

Jennifer Bott
CEO Australia Council
letter to the artist, 25/2/03

Postscript from Kevin ~~Phillips~~
THE CEO
OF SAATCHI AND SAATCHI

I said to them Brand Management is dead as a marketing practice. ...Brands have been strangled by too much information, explanation and analysis. Their special friends, the research vampires, try to measure and manage emotion and behaviour with proprietary tools, programmes, matrices, hi-tech vocabulary. The fools...

The job of brand managers today is to stomp out intuition, instinct and imagination...

...Brands and management are dead or dying;...

Kevin Roberts
CEO Saatchi and Saatchi:
Quotes taken from
<http://www.saatchikevin.com/talkingit/Cambridge.html>

Australians and the Arts

The report

'The arts' can be considered as a 'brand' which carries brand imagery in the same way as other sets of products or services...

Page 33

...If the role of the arts is to capture attention, communicate a message and leave an emotional impression...then it could easily be argued that advertising is very much part of the arts, since this is exactly what effective advertising is designed to achieve...

Page 183

All the above quotes are from AUSTRALIANS AND THE ARTS
SAATCHI & SAATCHI (pages as referenced).

The role of advertising is to sell more stuff in 90 days, It's that simple.

Kevin Roberts
CEO Saatchi and Saatchi:
Talking It - Sound Bites
http://www.saatchikevin.com/talkingit/sound_bite.html

"One way of being critical of branded culture is to question the
validity of advertising"

page 187
Brand.New
Chapter 5,
The Point of Purchase
Gareth Williams
V&A Publications





HOME , HOT ISSUES , PVA ,

About the PVA Strategy

Weaving the welcome mat

The 2000 release of *Australians and the Arts*, Saatchi & Saatchi's report to the Australia Council on community attitudes to the arts, excited much debate and commentary, with voices mounting arguments for and against (and somewhere in between). What has been rarely disputed, however, is the central message offered by the consultants. It is accepted by many in the sector that the arts has an image problem and that many Australians feel alienated from the arts. We need to work together to address negative community perceptions about the arts. In short, we need to 'put out the welcome mat'.

Since the launch of the report, the Australia Council and its Promoting the Value of the Arts Steering Committee used the research findings and ongoing consultations with the arts sector to chart a course for a strategy to promote the value of the arts to all Australians.

The challenge was enormous but so was the opportunity. In order to focus its efforts the Steering Committee identified four focus areas and formed corresponding working groups:

- [Involving the Sector](#)
- [Branding the Arts](#)
- [Education and the Arts](#)
- [Arts and Media Relations](#)

A vital and dynamic chapter in this work was a series of roundtables and public fora which were convened in each State and Territory capital and four regional towns. The fora represented the first stage of the PVA strategy's ***Involving the Sector*** initiatives. In each State and Territory we brought together groups from the arts and other sectors to brainstorm potential local and national actions in each of the focus areas.

The contribution of these people, combined with public fora around the country and the Promoting the Value of the Arts Steering Committee, created a powerful community of opinion and ideas.

Key themes have emerged from the roundtables and the research, which enabled the development of a number of initiatives which were implemented during 2001-2002.

In the area of ***Arts and Media Relations***, the chorus of opinion was in favour of skills development for people working in arts publicity, in either a paid or voluntary capacity, in a large or small arts organisation or as an individual artist, and for greater networking opportunities and mentoring for publicity personnel. The Arts and Media Relations working group reinforced the need to pitch the arts in new ways and to target high circulation and high rating media which don't traditionally carry stories on the arts. Programs to meet these needs were developed.

Promoting the Value of the Arts worked with *noise*, the national media-based festival showcasing the creative work of Australians 25 and under, to develop an initiative, called ***THE PROGRAM***, aimed at reducing barriers to arts participation by young people. The joint project delivered a web-based one-stop-shop for accessing the arts Australia-wide with ever-changing information about arts activities aimed at young people. It has potential to develop as a virtual

Promoting the Value of the Arts

**2000 - 2001
State and Territory Roundtables
Outcomes Report**

EXECUTIVE SUMMARY



November 2002

Report Prepared by
Audience and Market Development Division

Acknowledgements

Between October 2000 and September 2001, the Australia Council, through its Promoting the Value of the Arts strategy, consulted with over 600 individuals from the arts, business, government, education, media and other sectors in a series of roundtable discussions about promoting the value of the arts. This report reflects the views of those participants in their own voices.

The Australia Council would like to acknowledge the generous and valuable contributions of all the participants in the roundtable discussions and of the respondents to the *Have Your Say* facility on the Australia Council website.

These were co-presented with State and Territory arts agencies or in partnership with arts organisations or individuals. These included: Arts NT, Canberra Arts Marketing, Arts Queensland and Australian Arts Enterprise, Amanda Grinblat (Victoria), WA Ministry of Culture, Arts Tasmania, Arts SA, Sarah Gordon (Rockhampton), Arts OutWest (Orange), Regional Arts Victoria and the Bunbury Regional Arts Management Board.

The roundtables involved 40 facilitators and note-takers. The following organisations and individuals provided support for the regional discussions: City of Bunbury, Bunbury Regional Arts Development Office (RADO), The Orange Regional Conservatorium, Bunbury Regional Art Galleries, The Capital – Bendigo's Performing Arts Centre, The Bendigo Arts Alliance, Arts Bendigo and The City of Greater Bendigo, Judy Couttie Arts Services (Rockhampton), and Peter Owens from the Pilbeam Theatre (Rockhampton).

Council also wishes to acknowledge Mr Chris Knoblanche, Co-Chair of the Involving the Sector Working Group of the PVA Steering Committee, who advised Council on the methodology for analysing the outcomes of the State and Territory roundtables. There is a great deal of information to absorb in each report and Council is grateful to Mr Knoblanche for his clear thinking and guidance in a complex task.

This report is a project of the Promoting the Value of the Arts strategy, managed by the Australia Council's Audience and Market Development Division.

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November 2002

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The *PVA State and Territory Roundtables - Outcomes Report* is also available on the Australia Council's web site. A copy of the extract (Part 1: Executive Summary) is available on request to the Audience and Market Development (AMD) Division of the Australia Council.

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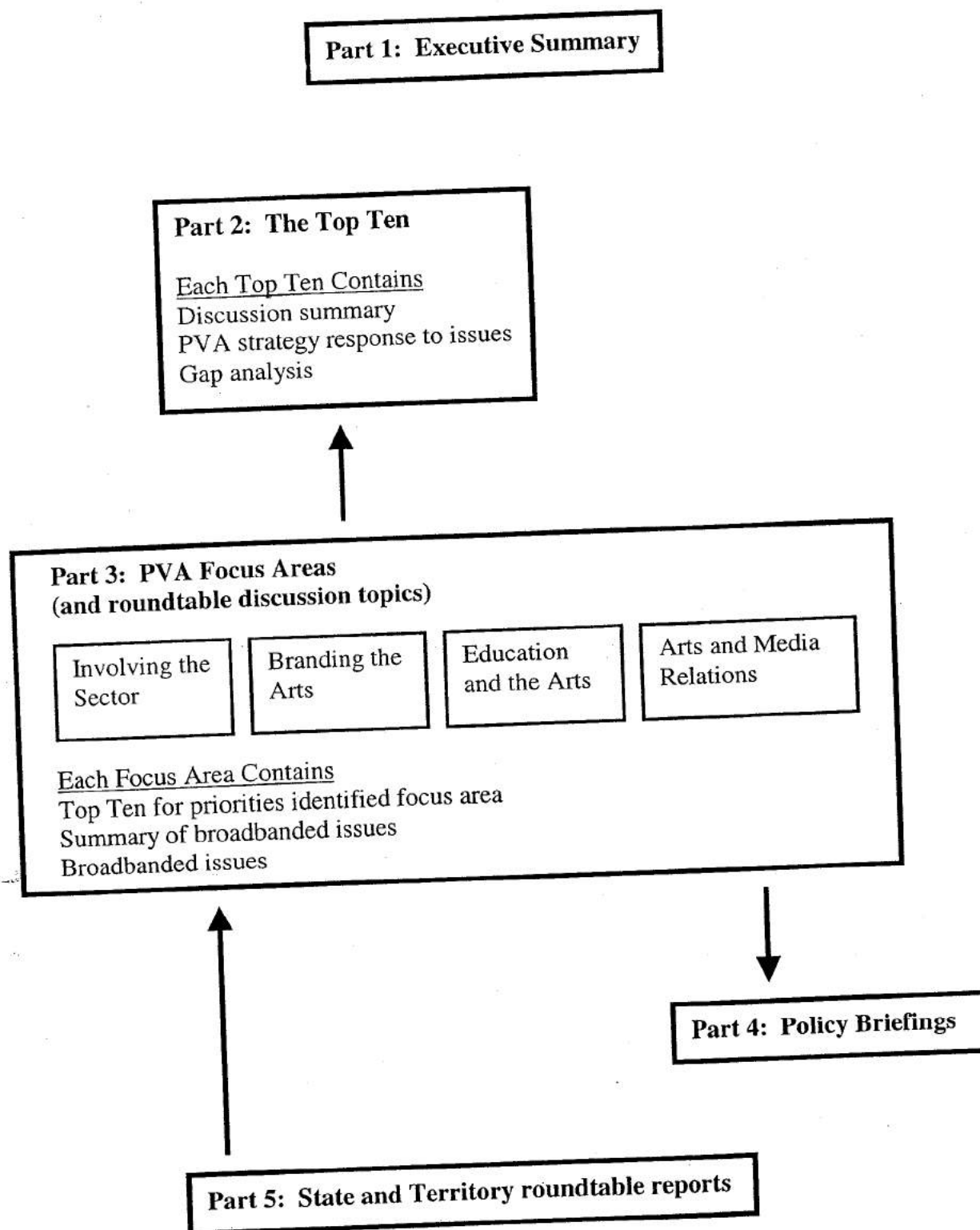
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DIAGRAM OF THIS REPORT



PART 1A. INTRODUCTION

BACKGROUND INFORMATION

Promoting the Value of the Arts (PVA) was an Australia Council strategy from 1999 to 2002, administered by Council's Audience and Market Development Division. A number of PVA initiatives have now been integrated into other areas of Council.

Between October 2000 and September 2001, the Australia Council, through its Promoting the Value of the Arts strategy, consulted with over 600 individuals from the arts, business, government, education, media and other sectors in a series of roundtable discussions about promoting the value of the arts. This report reflects the views of those participants in their own voices.

The outcomes of the roundtables were collated into ten priority areas that provide clear guidance for the presentation of and participation in the arts in Australia.

These ten priority areas have a strong emphasis on integrating the arts into the daily lives of Australians. The Top Ten priority areas tell us that, in terms of the social environment and practical factors involved in arts participation, the arts need to be presented in a way that makes access and ongoing involvement as easy as possible. Parental involvement and arts for families and young people are seen as paramount for community engagement.

Arts products must be offered by an arts sector with the capacity to deliver. This in turn encourages continued efforts to leverage resources for arts activity. There is clear support for implementing partnerships that lead to formalised networks between fields such as the arts and media.

The *PVA State and Territory Roundtables - Outcomes Report* adds another layer of analysis to the wealth of knowledge about attitudes of Australians towards the arts. In many ways these findings confirm what the arts sector already knows. This Report is action-oriented with many suggestions for simple things that can be done to create real changes in attitudes towards the arts by the Australian public over the next twenty years. The Report is framed within an Australia Council context but certainly has wider application.

The PVA strategy was overseen by a Steering Committee of eminent people from a wide range of backgrounds (please refer to Attachment B of this *Report*). The Committee was divided into Working Groups to examine four Focus Areas:

- Arts and Media Relations
- Education and the Arts
- Branding the Arts
- Involving the Arts Sector (in promoting the value of the arts)

ABOUT THE FORUMS

Between October 2000 and September 2001, PVA ran a series of forums in each state and territory capital, and in four regional centres: Rockhampton (Queensland), Orange (NSW), Bunbury (WA) and Bendigo (Victoria).

Each day-long forum was broken into two parts:

1. a session of four **roundtable discussions**, where each group discussed one of the above four PVA Focus Areas.
2. an arts sector **briefing** on PVA, which included reports from the morning's roundtable discussions.

(see acknowledgements)

OBJECTIVES OF THE FORUMS

The objective of the forums was to:

- consult with the arts community about potential actions that could take place in their State/Territory to address recommendations of the *Australians and the arts* report and to consult with the arts sector on existing significant practice in each of the PVA Focus Areas. [roundtable]
- inspire a strong sense of ownership by the arts community towards the issues raised in *Australians and the arts*. [roundtable]
- inform the arts community of key findings and recommendations of the, *Australians and the arts* report (NB: a series of briefing sessions was also held during 1999). [arts sector briefing]

ROUNDTABLE ATTENDEES

Although the focus of the discussions was on the arts, roundtables attendees were invited from fields beyond the arts including government, education, media, marketing and business. This was the first time the Australia Council conducted such direct consultations on attitudes towards the arts in sectors outside the arts industry. The 600 roundtable participants were selected on the basis of their experience and the insights they could offer in both arts and non-arts contexts. It was clear that the roundtables not only drew out important issues affecting the arts, but that the sessions also served as a means for forging important connections between the arts and non-arts sectors.

ROUNDTABLE WORKBOOKS

A Workbook (originally called Workshop Worksheets) was distributed to each of the 600 roundtable participants. The Workbooks were based on findings in the *Australians and the arts* report. Roundtable groups paid specific attention to the special circumstances of regional, rural and remote Australia, as the research revealed that people living away from urban centres were less likely to place a high value on the arts. They also gave special attention to young people in relation to the arts.

VISION FOR THE AUSTRALIAN ARTS

In the Workbook, all groups were presented with an objective to 'clearly articulate the vision' for the Australian arts (see page 2 of Attachment E). A great deal of discussion ensued about the definition of the arts, the community's understanding of the arts and the arts in relation to national identity. No clear, unified vision emerged from these discussions, largely due to the manner in which participants were asked. It is recommended that this process be undertaken again in the future by presenting participants with the aim of developing an actual vision rather than requesting a discussion of issues surrounding a vision.

PART 1B. ABOUT THE FULL REPORT

HOW TO NAVIGATE THIS *REPORT*

Outcomes from the State and Territory roundtable discussions have been collated into ten priority areas. The report is structured to cascade from the most basic level of information (Part 2: Overall Top Ten Priority Areas) to the maximum amount of information (Part 5: State and Territory Roundtable Reports). Issues are referenced and can be tracked throughout the different parts of this *Report*. Further information on particular issues can be sought by referring to relevant areas further into the report.

Part 2 of this *Report* outlines these Top Ten priority issues, explains how the PVA strategy addressed these issues and provides guidance for future directions or gaps that can be addressed by the Australia Council.

Part 3 contains more detailed information on the Top Ten priority issues as well as a range of other issues in each of the four PVA Focus Areas. Other information was gleaned from PVA State and Territory Roundtable Reports, which can inform various policy directions of the Australia Council and other government bodies (see Part 4: Policy Briefings).

Part 4 provides a list of best practice examples provided by roundtable participants. Although all State and Territory reports are published on the PVA section of the Australia Council's website (www.ozco.gov.au/pva) they also appear in Part 5 of the publication. If unable to access or download individual sections from the web site, a request can be made to the Audience and Market Development Division.

HOW TO USE THIS *REPORT*

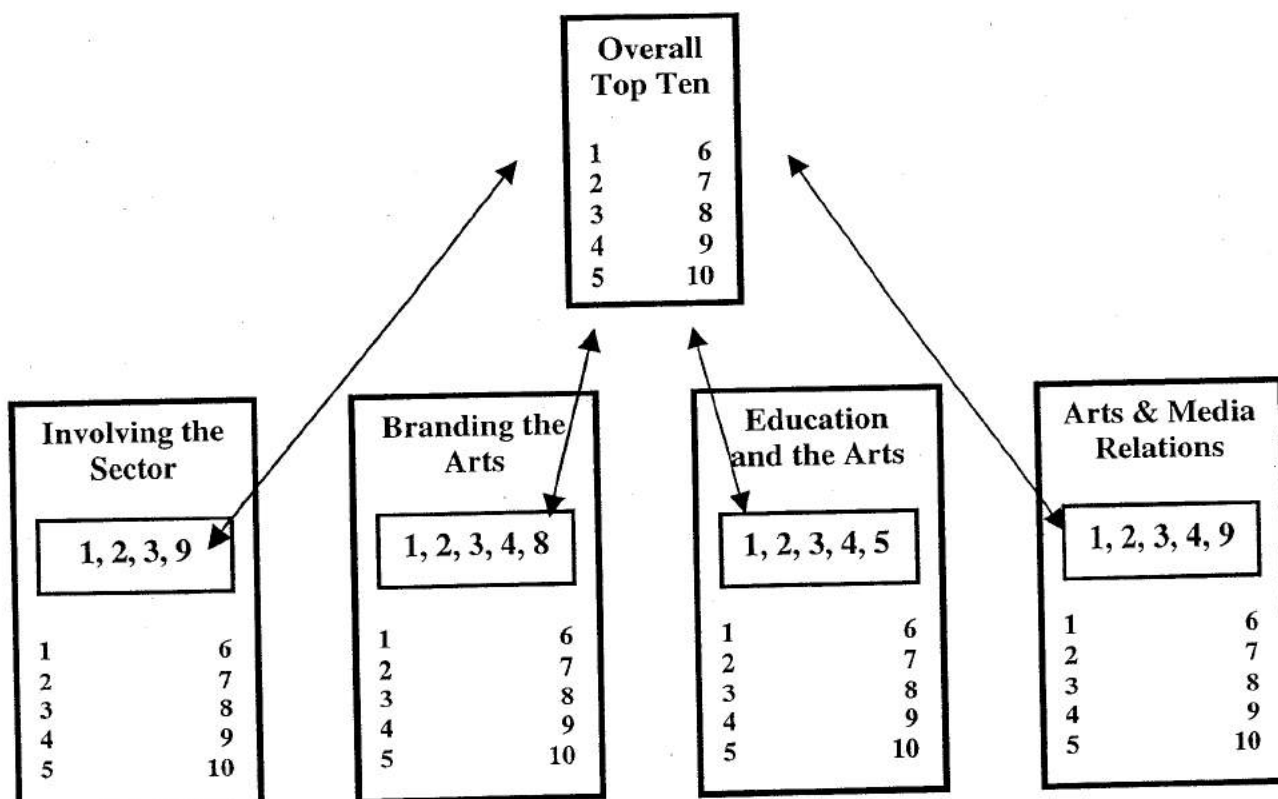
In tandem with the Australia Council's Planning for the Future *Report*, the PVA State and Territory Roundtables - Outcomes *Report* will, firstly, provide feedback to roundtable facilitators and participants and, secondly, be an ongoing resource to inform Council in development of its future priority areas and strategic activities.

PART 2. THE OVERALL TOP TEN PRIORITY AREAS

The overall Top Ten priority areas were drawn from the twelve State and Territory Roundtable reports through a process of 'broadbanding' issues, that is, through the grouping of like comments (see Part 3: PVA Focus Areas for Broadband Issues). A top ten priority of issues was developed for *each* of the PVA Focus Areas (see Part 3: PVA Focus Areas, for individual top tens). The overall Top Ten is drawn from the top one or two issues identified for each PVA as well as other issues common to each four top ten (partnerships and resources). Partnerships and Resources are at the top of the list primarily because they feature in all of top ten priorities for each of the four PVA Focus Areas. The order to subsequent priority areas is derived from each broadband 'count'.

The diagram below depicts how the Overall Top Ten issues were derived from the top tens in the four PVA Focus Areas.

COLLATION OF OVERALL TOP TEN PRIORITY AREAS



Each of the Top Ten priorities is examined separately in this section. It provides:

- a summary of the roundtable discussions where the issue was initially identified (discussion summary)
- a list of initiatives developed through the PVA strategy that address that particular issue (PVA response)
- details of where Council could further develop areas to address the issue, based on suggestions from the roundtable discussion (gap analysis).

It is important to note there are PVA initiatives that address issues beyond the Overall Top Ten priority areas. Other PVA initiatives address issues in the Top Ten in each PVA Focus Area or further down in the broadband list (see Part 3 for Broadband Issues Index. See Attachment C for the full list of PVA initiatives).

Overall Top Ten Priority Areas

1. Partnerships, collaborations, links, alliances
2. Resources and funding
3. Publicising the arts more effectively: suggested ways to promote; what to promote
4. Arts and media networking and communication
5. Parental involvement / arts and the family
6. Engagement of young people
7. Campaigns: welcome to the arts, marketing, promotions, publicity, communication strategy
8. Community engagement with the arts
9. Addressing social and practical barriers to arts participation
10. About arts product, capacity for arts sector to deliver

Priority Area One: Partnerships, collaborations, links, alliances

Roundtable topic:

Involving the Sector
Branding the Arts
Education and the Arts
Arts and Media Relations

Rank of priority area in roundtable topic: 1, 4, 2, 9 respectively

DISCUSSION SUMMARY

Partnerships should be conducted on local state and national levels. It was noted that partnerships could be formed by showing the value and benefits of the arts through research with general data that is both hard and explicit.

Encourage arts sector to form partnerships with other sectors, including:

- Education (including tertiary sector)
- Tourism (including cultural tourism)
- Heritage
- Media
- Industry, business and IT
- Wine industry
- Community services (e.g. Rotary Clubs)
- Health
- Science
- Sports
- Each level of government
- Social sector
- Within the arts sector (e.g. between entertainment and arts cultures; between regional and community galleries), the big and small arts organisations (e.g. local companies with local/state arts agencies)
- the community at large

Reasons cited for partnerships:

- Integrate the arts into other sectors
- Improve the availability and credibility of the arts
- Ensure that other sectors include cultural/arts perspectives in their work
- For the arts to be more outward looking
- Improve communications

Promotion and profile:

- Cultural exchange that helps promote businesses
- Improve the profile of the arts in industry and education
- Promote specific activities e.g. Arts Education Week
- Profile arts in the community
- The cultural precincts such as Adelaide's Rundle Mall

Engagement:

- Change the means of engagement with the wider community and each other to ensure minimal separation between the arts and "the rest of the community".
- Bridge the gap between elite and community groups and between arts and entertainment.
- Change perceptions of the arts. Enhance understanding of the arts. Promote the value of the arts.
- Encourage diversity.
- Build connections between different areas.
- Engage those organisations that have previously been uninterested or disinclined.

Young people:

- Celebrate youth achievement.
- Increase and support young people's participation in the arts (e.g. through affordable tickets for students and family programs).

Resources:

- Increase resources and access to resources. Share resources and costs.
- Create more arts spaces.
- Service mutual needs (e.g. promotion and income generation).
- Encourage skills development for business and industry.
- Establish a 'centre for excellence' for arts education.
- Assist information dispersal/dissemination.
- Enhance school arts programs.
- Give access to relevant technical expertise.
- Provide 'in-kind' resources to improve media promotion for the arts.

Specific project ideas:

- Mentoring system between arts CEOs and business leaders.
- Engagement of consultants to develop collaborative projects with business.
- Establish strategy for acting collectively. Information sharing, cooperation and partnership ventures.
- Workshops.
- Summer Schools.
- Set up regional bodies to build connections between different areas.
- Short-term initiatives.
- Approach university marketing students to developing media plans for organisations as part of course.
- Promote the arts in general under an umbrella communication strategy run by arts representatives trained in public relations and marketing.
- Targeted programs.
- Pilot projects.
- Working relationships.
- Public programming of major arts facilities.

PVA STRATEGY RESPONSE TO PRIORITY AREA ONE

Involving the Sector - State and Territory roundtables.

Branding the Arts: Outreach Program; Community Engagement Program – *Grease*; Youth Access Program (THE PROGRAM).

Education and the Arts: Education and the Arts Partnerships Initiative (EAPI); National Education and the Arts Network (NEAN); Australian Research Council (ARC); National Seminar on Education and the Arts.

Arts and Media Relations: National Publicity Network; National Arts and Media Relations; Syndicated Arts Column; (AMR) Workshop Program; Awards for Media Coverage of the Arts.

General PVA – PVA Steering Committee.

The above PVA initiatives that encourage partnerships within the arts sector are the Media Arts Awards and NEAN. The remaining initiatives feature partnerships between the Australia Council and other organisations e.g. ARC, State and Territory arts agencies (part of NEAN, National Seminar on Education and the Arts, Publicity Network, State and Territory Roundtables), education departments (part of NEAN), *noise festival* (THE PROGRAM) Really Useful Company (Community Engagement Program). At the time of writing, EAPI and the Outreach Program were being finalised with further information on implementation available early July 2002.

GAP ANALYSIS FOR PRIORITY AREA ONE: PARTNERSHIPS, COLLABORATIONS, LINKS, ALLIANCES

The Australia Council could address this priority area in the following ways:

- Commission research into the benefits of the arts for use by the arts sector in negotiations with partners and the wider community.
- Broker partnerships between sectors. Engage consultants to advise arts sector on partnerships. Implement mentoring scheme between arts CEOs and business leaders.
- Implement initiatives and projects that require partnerships. Initiatives may have the following outcomes: profiling each partner's activity, arts engaging the wider community, involving young people and maximising resources.
- Provide guidance to the arts sector on managing partnerships (this can also be addressed through Australia Business Arts Foundation (AbaF) programs).
- Continue to seek new and maintain existing partnerships with external bodies to provide leadership to the arts sector in forging partnerships.
- Produce publications on partnerships, with case studies and lists of resources for potential partners.
- Acknowledge that partnerships, collaborations, links and alliances are a common and increasingly necessary and desirable way of working.

Priority Area Two: Resources and funding

Roundtable topic:

Involving the Sector
Branding the Arts
Education and the Arts
Arts and Media Relations

Rank of priority area in roundtable topic: 9, 8, 4, 4 respectively

DISCUSSION SUMMARY

Support, funding and resources for:

- Product: encourage local projects and product to develop high-quality products for promotion; send exhibitions and the performing arts to regional areas on a regular basis.
- Promotions: conduct arts promotions; support artists to promote the arts; support positive promotions in regional areas; support smart marketing and publicity including substantial advertising campaigns.
- Personnel: create teaching programs for professional arts education personnel; education officers, art officers and workers in theatres and galleries so ideas can be followed through to completion; professional development of artists e.g. to improve training and media promotion of the arts.
- Collective action: foster action by the arts sector; build awareness of *fuel4arts*.
- Electronic resources: share significant practice in arts education through a national electronic register that assists partnerships between arts and education sectors; establish a database for all artforms to include artists; create a 'virtual college of the arts'; develop and maintain contact lists.
- Media: create guidelines for arts groups and artists explaining the requirements of each different medium (radio, TV, print etc.), what particular outlets look for and other 'free' publicity opportunities; implement a central source to generate human interest stories within smaller companies and regional centres.
- For schools: provide resources for art and music at all schools; provide resource kits with follow-up help; provide funding to schools to employ artists to get double value for money.
- Research: undertake a national mapping exercise in conjunction with the relevant State and national education bodies to determine level of potential arts resourcing; conduct research into specialist media.

Sources of funding:

- Assert the benefits of the arts in order to attract resources from governments.
- Increase links with the local government sector so it actively supports the arts as a way of lifting the cultural resources, profile and pride in their communities.
- Pool resources of the sector and form partnerships to attract resources – both financial and in-kind.
- Investigate opportunities for funding through lottery schemes.
- Need for a facilitator for corporate funding when an organisation is not in a position (in terms of time or access) to find funding.
- Build sponsorship opportunities through add-ons in ticketing and public programs.

Planning, funding applications:

- Make a 'professional' marketing and public relations strategies requirement of all funding applications.
- Include promotion as a vital aspect of any event or project from the very beginning, incorporate into funding submissions and sponsors.
- Aim for increased quality and quantity of media coverage through better planning, training, packaging and notification of arts events and stories by arts organisations.
- Exploit positive outcomes from funding rounds.

Comments on current resource and funding situation:

- New forms of support for artists needed, alongside promoting self-sufficiency.
- Ongoing problems of under-funding, time limitations and economies of scale.
- Resources not available to those not using tertiary and other education processes to practice the arts.
- The arts need more of the overall 'funding pie' in Australia.
- Governments should reward success. At present, almost a disincentive by governments for success in arts sector.
- Staffing cuts to schools, universities and programs that support the teaching of the arts. Many structures already exist but need resources e.g. additional education officers and workers in theatres and galleries. Primary level arts programs cut when finance becomes scarce. WA State government claimed their greatest investment in the arts is currently through schools.
- Address inequity of funding between city and regional/outer metropolitan areas.
- Counter the identification of flagship arts companies as the 'be-all and end-all' of the arts.

PVA STRATEGY RESPONSE TO PRIORITY AREA TWO

Branding the Arts: Outreach Program; (THE PROGRAM).

Education and the Arts: Education and the Arts Partnerships Initiative (EAPI);
Education and the Arts Research Bibliography

The above PVA initiatives provide resources to the arts community.

GAP ANALYSIS FOR PRIORITY AREA TWO: RESOURCES AND FUNDING

The Australia Council could address this priority area in the following ways:

- Continue to provide resources for arts product as well as promotion and media relations, personnel, schools, research and arts sector collective action to maximise economies of scale.
- Facilitate access to contact lists (for arts and media people).
- Commit resources to exploiting all positive outcomes of funding decisions.
- Application forms - a 'professional' marketing, public relations and promotional strategy should be a requirement of all funding applications.

Priority Area Three: Publicising the arts more effectively: suggested ways to promote; what to promote

Roundtable topic:

Arts and Media Relations

Rank of priority area in roundtable topic: 1

DISCUSSION SUMMARY

How/what to promote:

- Art that is rigorous, valuable, valid, rewarding and worthy of academic pursuit.
- Convey true meaning of the work.
- The importance of artists and art practice.
- The 'stars' as well behind-the-scenes people.
- Creativity and entertainment and the trilogy of community, commerce and creativity.
- The daring, risky and extreme aspects of art.
- Arts and culture entwined or closely associated.
- Arts as fun fulfilling, engrossing, challenging, rewarding, valuable. Showcase benefits/value of the arts.
- Actively brand the arts as providing recreational opportunities and opportunities for belonging.

Tools for promotion:

- Social pages
- Beyond the press release
- Libraries and cinemas
- Free papers
- Use personalities and artists
- Use different media
- Use other sectors
- Q&A sessions after performances
- School newsletters and free papers
- Local councils
- Internet and e-groups
- Gimmicks/unique approaches
- Community radio
- Commercial TV and radio
- Human interest angles
- Arts pages
- Library and cinema promotions

PVA STRATEGY RESPONSE TO PRIORITY AREA THREE

Branding the Arts: THE PROGRAM

Arts and Media Relations: National Publicity Network; National AMR Workshop Program; Arts Story Placement Strategy; Syndicated Arts Column.

The above PVA initiatives work directly in promoting the arts. The National Publicity Network targets non-arts media, the National AMR Workshop Program trains artists to improve their approach to media and the Syndicated Arts Column promotes the arts through media.

GAP ANALYSIS FOR PRIORITY AREA THREE: PUBLICISING THE ARTS MORE EFFECTIVELY

The Australia Council could address this priority area by supporting artists and arts organisations to more effectively promote and publicise the arts.

Priority Area Four: Arts and media networking, communication and mentoring

Roundtable topic:

Arts and Media Relations

Rank of priority area in roundtable topic: 2

DISCUSSION SUMMARY

Improve understanding between arts and media for better communication (e.g. through target training programs):

- Arts and media to understand each other to communicate better (training).
- Formalise informal networks.
- Develop personal relationships and active communication between arts practitioners and the media.
- Develop strategies to help media appreciate value of the arts e.g. campaign for more arts coverage which could include distinguished people writing letters.
- Continue to feed information to media and extend invitations.
- Maintain arts and media contact lists.
- Approach media to sponsor events.
- Networking by arts publicists.
- Network between the arts and other sectors.
- Target editors, decision-makers and journalists.
- Establish workshops involving media and arts representatives, including decision-makers, held on an ongoing basis to break down barriers and achieve a genuine two-way dialogue e.g. a biannual forum of arts and media.
- Encourage media mentoring – media to support arts organisations and provide advice.
- Utilise Visiting Journalists Programs (NT, SA).

PVA STRATEGY RESPONSE TO PRIORITY AREA FOUR

Arts and Media Relations: National Publicity Network; National AMR Workshop Program; Awards for Media Coverage of the Arts.

The above PVA initiatives provide key opportunities: the use by the arts sector of the National Publicity Network to assist with media networking; training the arts sector to build better relationships with media; and to profile good practice in arts and media partnerships.

GAP ANALYSIS FOR PRIORITY AREA FOUR: ARTS AND MEDIA NETWORKING

The Australia Council could address this priority area in the following ways:

- Continue an arts and media relations strategy beyond the life of the PVA strategy.
- Continue arts and media training.
- Target editors, decision makers and journalists in media relations strategy
- Create formal networks of arts and media (similar to the NEAN Education and the Arts project previously identified in this report).
- Include media and arts representatives at all networking opportunities as well as other sectors.

Priority Area Five: Parental involvement / arts and the family

Roundtable topic:

Education and the Arts

Rank of priority area in roundtable topic: 1

DISCUSSION SUMMARY

- Address strategies to involve, include and promote the value of arts and education to parents, families, community arts groups, arts agencies, professional and semi-professional practitioners and industry in school and community arts education programs.
- Investigate having other participants on arts boards, such as parents and teachers involved in decision-making about school policy and information dissemination.
- Run a media campaign with the message that 'arts and children is good parenting'.
- Provide opportunities for parents and families to interact with artists, such as workshops in schools for parents, parents as participants with students in arts education programs.
- Provide adult arts education as tasters for parents.
- Contact Parents and Citizens Associations.
- Encourage performance companies, galleries and museums to offer more affordable entrance prices i.e. 'family friendly prices'.
- Address issue of 'capping' of arts subjects, which has a profound effect on parents and students choosing subjects for NSW HSC, for example.

PVA STRATEGY RESPONSE TO PRIORITY AREA FIVE

Education and the Arts: ARC SPRT Grant - University of Tasmania research.

Arts and Media Relations: Arts Story Placement Strategy (potential minor link).

The above PVA initiatives have potential to involve parents and the family although they are not directly targeted towards these groups. The ARC SPRT Grant involves research into school children in community settings and could involve parents. The Arts Story Placement Strategy may or may not reach and/or feature parents and families.

GAP ANALYSIS FOR PRIORITY AREA FIVE: PARENTAL INVOLVEMENT / ARTS AND THE FAMILY

The Australia Council could address this priority area by implementing initiatives and that program funding for projects involve and include families in the arts in schools and community education programs. These need to promote the value of arts, and education in the arts, to parents, students and communities.

Priority Area Six: Engagement of young people

Roundtable topic:

Education and the Arts

Rank of priority area in roundtable topic: 3

DISCUSSION SUMMARY

- Entry points: utilise popular culture, new media, peer encouragement, do-it-yourself culture and other youth subcultures to give young people access to the arts. Encourage and support participation in a range of arts experiences whether young individuals display a talent or not.
- Artists: young people need more direct contact with artists e.g. young emerging artists and tertiary arts students to visit schools.
- Target groups: arts involvement (e.g. youth theatre, music) particularly helps youth at risk and or experiencing difficulties with school.
- Exhibitions: provide opportunities to showcase young people's artwork in venues and the local community.
- Decision-making: empower young people by involving them in art decision-making processes. Implement formal mechanisms for ongoing dialogue and ensure they have a strong input into programs.
- Employment: employ young people in arts companies. Create workforce networks for the transition from education to work in the arts and/or the community.
- Arts activities: encourage participatory experiences at youth festivals, inter-school arts events and other programs through schools, weekend/holiday programs with arts organisations and other agencies.
- Access and information: implement access programs for young people, such as cheap or free tickets. Use 'stars' to promote youth involvement. Use school newsletters more effectively. Profile case studies for young people and the arts. Travel incentive initiatives to improve access to arts by young people.
- Product: provide child-friendly art. Provide relevant arts. Reinterpret the great stories through contemporary idioms. The quality of arts experiences for young people is extremely important. Publish reviews written by youth. Use market research to provide cool experiences for young people.
- Profiling: run stories on 'boys in the arts' in media and present evidence that young people involved in the arts at school tend to be higher achievers.

PVA STRATEGY RESPONSE TO PRIORITY AREA SIX

Branding the Arts: THE PROGRAM.

Education and the Arts: ARC SPRT Grant - University of Tasmania research.

Arts and Media Relations: Arts Story Placement Strategy (potential minor link).

Of the PVA initiatives above, THE PROGRAM is the main and significant mechanism for engaging young people in the arts. The Arts Story Placement Strategy has not identified young people as a target market. The University of Tasmania will provide key research about children's participation in the arts.

GAP ANALYSIS FOR PRIORITY AREA SIX: ENGAGEMENT OF YOUNG PEOPLE

The Australia Council could address this priority area in the following ways:

- Encourage arts organisations and artists to utilise entry points of popular culture, new media, peer encouragement, do-it-yourself culture and other youth subcultures.
- Promote mentorships for young people in arts companies.
- Continue to support participatory experiences for young people at youth festivals, inter-school arts events and other programs through schools, weekend/holiday programs with arts organisations and other agencies.
- Produce publications to profile case studies for young people and the arts (e.g. an issue of the *In Repertoire* series dedicated to youth arts companies).
- Support artists and arts organisation to produce relevant quality arts experiences for young people and provide child-friendly art. Allow arts organisations to implement formal mechanisms for ongoing dialogue and ensure young people have a strong input into programs.
- Support programs:
 - for young people to have direct contact with artists
 - to provide opportunities to showcase young people's artwork
 - that benefit youth at risk and children experiencing difficulties with school
 - which encourage young people to access the arts, such as via cheap or free tickets.

Priority Area Nine: Address social and practical barriers to arts participation

Roundtable topic: Involving the Sector

Rank of priority area in roundtable topic: 2

DISCUSSION SUMMARY

Facilitate access for particular groups address the following issues:

- Timing of events: present the arts at times and places that suit the targeted audience.
- Location: take the arts to where the people are. Festivals and events can create a social context for experiencing the arts. Travel incentive initiatives for young people.
- Physical access: make the arts more accessible through provision of disability services, parking, bookings, amenities etc. Improve existing physical access, locations and travel incentive initiatives.
- Communication: improve communication methods. Promote the arts for both families and the individuals.
- Product: provide relevant product (with interesting, interpretive options that people respond to easily). Identify what mainstream culture is. What are the interests? What will people respond to?
- Etiquette: let people know about the 'rules' and 'rituals' associated with artforms (e.g. how to dress, when to clap). There are many imposed social etiquettes, which education and experience can assist. It is the rules and rituals that often present as barriers to participation rather than the artforms themselves.
- Welcome to the Australian arts: generate a friendly feeling in foyers. Greet people as they enter a venue to reduce the sense of intimidation. People need to feel welcome from the minute they walk in the door.
- Pricing: reduce ticket prices. The high cost of tickets is a factor, which often deters audiences from participating in the arts more regularly. Continue to provide free entry and subsidy to shows and art performances. However, people will pay if they feel the value is there. If the interest is developed then the pricing won't be as significant. However, can devalue the art product when it is free.
- Education systems: discount cards for schools and students. Provide free or cheap tickets for teachers. Provide information kits.

PVA STRATEGY RESPONSE TO PRIORITY AREA NINE

Branding the Arts: THE PROGRAM; Arts Brand Blueprint; Outreach Program; Welcome Kit.

Education and the Arts: ARC SPRT Grant - University of Tasmania research; Education and the Arts Advocacy Kit.

Arts and Media Relations: Arts Story Placement Strategy; Syndicated Arts Column.

Of the above PVA initiatives, THE PROGRAM particularly addresses this priority area for young people. The Arts Brand Blueprint has the potential to change attitudes towards arts participation. The University of Tasmania project will research children's participation in the arts, which will be useful for subsequent projects. The Outreach Program has potential to address this priority area once finalised and implemented post July 2002. The Education and the Arts Advocacy Kit will be transferred to the Australia Council's Policy, Communications and Planning Division for consideration as part of Council's development of an Education and Arts Policy Framework. The Arts Story Placement Strategy and Syndicated Arts Column will provide information and perhaps a level of demystification about the arts for the general population. A Welcome Kit would target arts organisations and artists, equipping them to make their activities more welcoming to the public and thereby reducing social and practical barriers. This resource is under consideration pending finalisation of the Branding Business Plan.

GAP ANALYSIS FOR PRIORITY AREA NINE: ADDRESS SOCIAL AND PRACTICAL BARRIERS TO ARTS PARTICIPATION

The Australia Council could address this priority area in the following ways:
Produce a publication, which is a practical guide for the arts sector, about how to address barriers to arts participation.

Support artists and arts organisations to address social and practical barriers to arts participation (through ticket price reductions, changing location of activities, timing of events, improved communication methods, providing interpretative options and information kits for participants, letting people know about the 'conventions' associated with art forms.)

Priority Area Ten: About arts product, capacity for arts sector to deliver

Roundtable topic:

Involving the Sector

Rank of priority area in roundtable topic: 3

DISCUSSION SUMMARY

Artists need to think about who their art is produced for. If there was a swing in attitudes towards the arts, the industry must be product-ready. Ensure arts organisations have the capacity to deliver quality products and maintain professional standards. Support artists to improve products and acknowledge the cyclical nature of business and products.

Good product needs to be relevant and meaningful. Arts products not segregated from everyday life – includes mainstream culture. They are high-quality and therefore create demand. Local product needs support to increase quality. Relevant product includes local content and contemporary experiences. It is often suggested that people prefer to hear their own stories and content developed from contemporary and local experiences would therefore be more relevant to audiences.

PVA STRATEGY RESPONSE TO PRIORITY AREA TEN

Branding the Arts: Welcome Kit.

Education and the Arts: Education and the Arts Advocacy Kit.

Arts and Media Relations: National AMR Workshop Program.

Of the above PVA initiative, the National AMR Workshop Program prepares the arts sector to deliver promotional aspects of their businesses while the Welcome Kit targets arts organisations and artists and equips them to make their activities more accessible to the public. An Education and the Arts Advocacy Kit has the intention of providing ammunition for the arts sector to advocate successfully for the arts to attract more resources and, in turn, enhance delivery.

GAP ANALYSIS FOR PRIORITY AREA TEN: ABOUT ARTS PRODUCT, CAPACITY FOR ARTS SECTOR TO DELIVER

The Australia Council could address this priority area in the following ways:

- Provide support to ensure arts organisations have the capacity to create and deliver quality products.
- Ensure funding decisions are made on the basis of good product that is relevant and meaningful, is not segregated from everyday life and is high-quality and therefore creates demand.

PVA INITIATIVES – GAP ANALYSIS: SHADING DENOTES WHERE GAP EXISTS BETWEEN REPORT PRIORITY AREAS AND PVA INITIATIVES

PRIORITY AREAS →	1	2	3	4	5	6	7	8	9	10
PVA INITIATIVES↓	Partnerships	Resources	Promotion	Arts Media Relations	Parents	Young People	Campaigns	Engagement	Participation	Arts Product
INVOLVING THE SECTOR										
State and Territory Roundtables										
BRANDING THE ARTS										
Community Engagement Program – Grease										
Outreach Program										
Welcome Kit										
Arts Brand Blueprint										
Youth Access Program (THE PROGRAM)										
EDUCATION AND THE ARTS										
Education and the Arts Partnership Initiative (EAPI)										
National Education and the Arts Network (NEAN)										
Australian Research Council										
National Seminar on Education and the Arts										
Education and the Arts Research Bibliography										
ARC SPRT Grant – Uni of Tasmania research										
Education and the Arts Advocacy Kit										
ARTS AND MEDIA RELATIONS										
National Publicity Network										
National Arts and Media Relations										
Syndicated Arts Column										
AMR Workshop Program										
Awards for Media Coverage of the Arts										
Arts Story Placement Strategy*										
18 initiatives	12	4	5	3	1	2	1	5	8	4

* Has minor relationship with 7 & 8.

The table on the facing page lists the ten priorities identified for each PVA Focus Area by roundtable discussions held around the country. Each discussion group was divided according to PVA Focus Area. The Overall Top Ten priorities were derived from these. Shaded bases indicate that information for that priority, in that focus area, is included in Part 3 of this *Report*.

The remainder of the report provides more in-depth information on each of the PVA focus areas. The following information for each PVA focus area is provided:

1. The Top Ten priority areas (of the PVA focus area)
2. Summary sheets on the main priority areas including:
 - Relationship to PVA *Workbook*
 - Further statements relating to the issue
 - Best practice examples
 - Other policy issues
 - Actual comments
3. Broadband issues index
4. Broadband issues

Summary sheets are provided for the top two or three priority issues in each PVA focus area. Other policy issues include information about Australia Council policies, such as arts in regional Australia, National Aboriginal and Torres Strait Islander Arts Policy (NATSAP), Young People and the Arts, Arts and a Multicultural Australia. In addition, there is information issues such as art and health/wellbeing and disability and the arts. The 'actual comments' list statements from the State and Territory roundtable reports with page numbers so the reader can refer to these reports for further clarification or to discover the context for particular statements (see Part 5: State and Territory Roundtable Reports).

ABOUT THE BROADBAND ISSUES

As mentioned in Part 2, the overall Top Ten priority areas were drawn from the twelve State and Territory Roundtable reports by a process of 'broadbanding' issues, that is a grouping of similar comments. Some broadband topics are the same as those found in the PVA *Workbook*. Where broadband topics are the same, they reinforce issues in the *Workbook*. In effect, the roundtable discussions served to test the issues featured in the *Workbook* as well as those in *Australians and the arts*. A note therefore has been made when a broadband issue agrees with a *Workbook* issue.

The ranking of the broadband issues was essentially a 'popularity competition'. If a State or Territory made a particular statement on a certain topic it counted as one 'hit', if two States or Territories mentioned the same statement it counted as two 'hits' and so on. The more discussion there was about a certain issue, the higher it ranked in the broadbanded issues. The 'count' began when the State or Territory presented an actual action or statement. Statements that do not attract a 'count' are often merely background information or pertinent information relating to the broadband issue. 'Action' statements, which attract a 'count', are divided into national actions, State/Territory actions and actions that can be carried out on a local or regional bases.

HELPING WEAVE YOUR WELCOME MAT!

Through distribution of an Executive Summary from the **State and Territory Roundtables – Outcomes Report**, the Australia Council aims to provide participants with feedback and an ongoing resource that:



- reviews the PVA roundtables' process
- reflects the voice of participants' and integrity of their input
- highlights the collated Top Ten Priority Areas
- benchmarks the original Saatchi research with roundtables' priority areas and PVA's priority areas and activities – assisting Council to "become better integrated with the evolving interests, hopes and desires of all Australians"
- analyses and identifies PVA 'outcomes and gap areas'
- enhances Council/sector perspectives about existing needs and emerging trends
- identifies areas of future strategic thinking for Council, and the sector, particularly when read in tandem with Council's *Planning for the Future Report*

In a 'nutshell', this *Report*:

- extends the 'shelf-life' and value of PVA research, consultation and activities
- reinforces what you may already know
- offers new and strategic information to assist your needs

The Australia Council again acknowledges the valuable contributions by all participants to the roundtables and web site that have led to the production of this Report, as well as the considerable work that is undertaken each day by the sector to promote the value of the arts. In a small way, Council hopes that this report will help to facilitate the further development of 'welcoming arts experiences' that see all Australians embrace and value their own creativity and that of others.



PART 3. MATRIX – PVA FOCUS AREAS

TOP TEN PRIORITY AREAS IN EACH OF THE FOUR PVA FOCUS AREAS

INVOLVING THE SECTOR	BRANDING THE ARTS	EDUCATION AND THE ARTS	ARTS & MEDIA RELATIONS
1. Partnerships, collaborations and links	1. Campaigns: welcome to the arts, marketing, promotions, publicity, communication strategy	1. Parental involvement / arts and the family	1. Publicising the arts more effectively – suggested ways to promote and what to promote
2. Address social and practical barriers to arts participation	2. Community engagement with arts	2. Partnerships and collaboration with other sectors	2. Arts and media networking, communication and mentoring
3. About arts product, capacity for arts sector to deliver	3. Asserting the arts and benefits of the arts	3. Engagement of young people	3. Professional development and training for artsworkers
4. Arts sector collective action and networking	4. Partnerships, collaborations, links, alliances	4. Improve resources, funding and facilities	4. Resources and planning
5. Audience development	5. Non-traditional venues to broaden concept of arts	5. Valuing arts in the curriculum	5. Pitching stories
6. Sector-wide advocacy and representative body	6. Broadening arts definition	6. Artists-in-schools	6. Arts advocates, champions, ambassadors, stars, role models, artists as heroes
7. Increase arts discussions, debate and dialogue	7. Reassess language of the arts	7. Teacher training and professional development	7. Cooperative marketing / publicity
8. Role of governments	8. Funding	8. Promoting the benefits of arts education	8. Training for (new) journalists
9. Funding and sponsorship	9. Use models of other branding campaigns	9. Research	9. Partnerships and cooperation
10. Professional development for the arts Sector	10. Target marketing	10. Arts and education networking and communication	10. Extending arts demographic reach

Priority Area Seven: Campaigns: welcome to the arts, marketing, promotions, publicity, communication strategy

Roundtable topic:

Branding the Arts

Rank of priority area in roundtable topic: 1

DISCUSSION SUMMARY

Recognise the need for a national and comprehensive structured vision that translates into a strategic campaign to communicate a clear 'relevant' message, owned by the arts sector, to promote the arts.

Role of campaigns:

- Broaden the definition of the arts so that it is seen as relevant to all Australians; to break down 'one monolithic definition of the arts', but not so broad as to be meaningless.
- Communicate that the arts is welcoming and shift people's assumptions that some arts activities can be elitist or intimidating.
- Aim to benefit all artists.

Features of campaigns:

- Communicate the value of creativity.
- Identify common threads throughout arts and non-arts sectors. Highlight the contribution of the arts and links to health, education, science and individual and national self-esteem.
- Use metaphors for the arts experience based on 'momentous occasions'.
- Explore option of gender campaign, providing choices beyond gender stereotypes.

Models of campaigns:

- South Australian Living Artists (SALA) Week.
- 'Life. Be in it.' campaign.
- Use of an over arching 'logo' or 'arts mark' (similar to the 'gay-friendly' or 'safe house' stickers) would allow public to display their support for the arts.

Delivery of campaign:

- Need to make the promotion mainstream, including TV advertising (the 'only common denominator'), radio, newsprint, branding and schools to reach the whole community.
- Develop an 'arts mark'.
- We don't need one central campaign, but 250 campaigns saying the same thing, projected from the arts industry.

Priority Area Eight: Community engagement with the arts

Roundtable topic:

Branding the Arts

Rank of priority area in roundtable topic: 2

DISCUSSION SUMMARY

- Increase accessibility to the arts.
- Bring arts and culture to a local level.
- Acknowledge the benefits the arts have in the wider community.
- Maintain relevance of arts to those in the community.
- Increase ownership of the arts by the community. Increase the sense of community inclusiveness through the arts. People will choose to engage in an activity if it has meaning for them. Involving more people in their own creativity has the potential to have flow-on effects in general appreciation of the arts and creativity.
- Develop community arts databases to list artists.
- Develop calendars of arts events to promote what is happening in a region.
- Create access points by using opinion shapers in a community.

PVA STRATEGY RESPONSE TO PRIORITY AREA EIGHT

Branding the Arts: THE PROGRAM; Community Engagement Program – *Grease*; Arts Brand Blueprint.

Education and the Arts: ARC SPRT Grant - University of Tasmania research.

Arts and Media Relations: Arts Story Placement Strategy; Syndicated Arts Column.

The PVA Initiatives above have a strong emphasis on engaging the community:

- The Community Engagement Program (*Grease*) delivered education programs to members of regional communities.
- The Arts Brand Blueprint, currently in a developmental phase (i.e. framework for a Business Plan), will potentially deliver a message to the Australian community and change attitudes towards the arts.
- The Syndicated Arts Column targets the general community with increased arts coverage and therefore awareness of the arts.
- The Arts Story Placement Strategy reaches out to the general community through non-arts media and, again, increases people's awareness about the arts.
- The University of Tasmania research will provide important information about the participation of children in the arts, which will be useful for other 'engagement' initiatives.

GAP ANALYSIS FOR PRIORITY AREA EIGHT: COMMUNITY ENGAGEMENT WITH THE ARTS

It is acknowledged that the Community Cultural Development Board already contributes a great deal in this area and should be an integral partner for developing initiatives in this priority area.

Further, the Australia Council could address this priority area by continuing the PVA initiatives above. The Arts Brand Blueprint has great potential to change the community's attitudes towards the arts.

Life of campaigns:

- Not seen as a pilot project with a limited life, but a generational campaign. A cultural education from the cradle to the grave.

How to fund campaigns:

- Participating organisations could contribute a percentage towards the costs (e.g. 5%, 3% for larger organisations, less for smaller ones).
- Arts sector could consider pooling resources and research to develop and implement substantial campaigns.

PVA STRATEGY RESPONSE TO PRIORITY AREA SEVEN

Branding the Arts: Arts Brand Blueprint.

The Arts Brand Blueprint is a significant campaign of PVA. This project will develop a message about the arts that will then be delivered to the Australian community to bring about significant attitudinal change towards the arts.

GAP ANALYSIS FOR PRIORITY AREA SEVEN: CAMPAIGNS

At its April 2002 meeting, Council agreed to proceed with the development of a business plan for the Arts Brand Blueprint, referred to in that meeting as the Branding Communications Campaign. It is recommended that Council continue to play the leadership role in providing the national and comprehensive vision for this strategic campaign and to give full support to the project throughout its life.