CULTURE

IT'S HOW WE EXPRESS WHO WE ARE



ADELAIDE STORIES: A DISCUSSION PAPER

CITY OF ADELAIDE



City of Adelaide tampinthi, ngadlu Kaurna yartangka panpapanpalyarninthi (inparrinthi). Kaurna miyurna yaitya mathanya Wama Tarntanyaku.

Parnaku yailtya, parnaku tapa purruna, parnaku yarta ngadlu tampinthi. Yalaka Kaurna miyurna itu yailtya, tapa purruna, yarta kuma puru martinthi, puru warri-apinthi, puru tangka martulayinthi.

©2016 Kaurna Warra Pintyanthi

City of Adelaide acknowledges the traditional country of the Kaurna people of the Adelaide Plains and pays respect to Elders past and present. We recognise and respect their cultural heritage, beliefs and relationship with the land.

We acknowledge that they are of continuing importance to the Kaurna people living today.



ACKNOWLEDGEMENT OF COUNTRY

MESSAGE OF INTRODUCTION

Culture is how we express who we are, as individuals, as members of a group, as fans of a footy team. It's our art and performance, our live music and celebrations, our food and traditions. It's the myriad moments of recognition, connection and delight that make us feel welcome in Adelaide or proud to be a local. Adelaide is recognised globally for our cultural life, including our role as a member of the global Creative Cities network of UNESCO, as a City of Music.

The City of Adelaide 2016–2020 Strategic Plan commits to working with the community to ensure 'Our culture infuses creativity and arts in everything we do.' Council has identified the development of a cultural strategy as a key action in the delivery of this objective, supported by a review of our Live Music Action Plan.

We are applying a broad definition of culture to embrace diverse ways of expressing who we are. Discussions of culture will include Aboriginal cultural expression; diverse multicultural expression through food and celebrations of language, history and heritage; the arts and maker traditions; festivals and events; creative industries; and arts education and training.

Conversation is the first step towards understanding Adelaide's cultural environment and this discussion paper shares some of the conversations we have begun to have with Adelaide's 'Culture Makers'. We thank them for their contribution and we look forward to hearing other stories through our consultation period and into the future.

While each story is unique, the experiences of these culture makers reflect characteristics of Adelaide's cultural environment that might lead to opportunity and growth, or inhibit it. This makes them illuminating and an ideal way to begin a discussion about the role City of Adelaide might play in the cultural life of our city.

Sean McNamara
Associate Director, Community and Culture

WHAT THIS DOCUMENT DOES

Adelaide is built on cultural stories. A handful of culture makers ~~-pe~~ople who make culture happen by creating, supporting, administrating, curating, presenting and collecting – have generously shared their stories in order to illustrate the depth and diversity of Adelaide's cultural life.

These stories are presented to kickstart a conversation about the strengths and challenges inherent in Adelaide's cultural environment and to stimulate conversations that explore Council's role in enhancing and sustaining the cultural life of the city.

Stories were collected during in-depth conversations that took place over an hour or two. They include verbatim responses and paraphrased summaries of conversation. All stories have been checked and approved by storytellers.*

While there has been an attempt to include diverse voices and forms of cultural expression, it is not the intention of this collection to be an audit of Adelaide's cultural activities. Each story is unique and the extent to which they represent other stories will be varied.

*Additional stories have been collected and will be presented in an online version of this document which we intend to maintain as a repository of cultural stories for community reference.





KAURNA CULTURE

The Kaurna are the original people of Adelaide and the Adelaide Plains. Before 1836, the land that we know as Adelaide City was the heart of Kaurna country called Tarntanya or red kangaroo place. The Kaurna language was the first language spoken in this place and its complexity reflected the Kaurna people's sophisticated culture and deep knowledge of the environment. Kaurna spirituality recognises the connectedness of people and culture with the worlds of plants, animals and stars. Learning about culture and environment was part of daily life on the Adelaide Plains – cultural learning began in childhood and continued into adulthood. This gaining of knowledge was recognised as the basis of an individual's authority.

We respect the Kaurna people's continued connection to this land that we now call Adelaide, not just through words but through a commitment to supporting reconciliation. We do this through our Stretch Reconciliation Action Plan, with celebrations such as the Lord Mayors NAIDOC morning tea, by permanently flying the Aboriginal flag in Tarntanyangga, through modern meeting places such as the Mankurri-api Kuu/Reconciliation Room in the Town Hall and through public art and significant Kaurna memorials.

*This is an edited version of information provided by Dr Lewis Yerloburka O'Brien & Mandy Paul on the Adelaidia website **www.adelaidia.sa.gov.au/subjects/kaurna-people**

CITY OF FIRSTS AND FIRSTS FOR ADELAIDE

Adelaide has a reputation for seeing the future differently and taking risks.

Adelaide boasts the first town council in Australia; first telegraph connection to London; first network of horse drawn trams; first Australian women admitted to degrees; and first Aboriginal Governor.

Adelaide's first Library was conceived and developed in London, two years before the proclamation of the colony of South Australia; the Elder Conservatorium awarded Australia's first Doctorate in Music to a woman; Tandanya was the first Aboriginal owned and managed multi-arts centre; Adelaide Festival Centre was Australia's first multi-purpose arts centre; the Art Gallery of South Australia was the first state art gallery to purchase and collect aboriginal art; and the South Australian Film Corporation was the first of its kind in Australia. Adelaide was host to the first Australian literary festival and the first Australian Festival of Ideas.

Today, Adelaide is a small city that punches above its weight in many areas nationally. Its cultural institutions are popular, well respected and highly visited. Adelaide has a strong reputation as a city of festivals and events, winning Best Event State at the 2015 Australian Event Awards. Adelaide is home to the second largest Fringe Festival in the world and is one of just six cities worldwide to host the WOMAD festival. Adelaide has recently joined the UNESCO Creative Cities Network as a City of Music and is a member of the International Festival City Network.

Within Adelaide's rich cultural landscape there is much to build on and there are many benefits to reap.





ABORIGINAL CULTURE & RECONCILIATION

Aboriginal art and culture is vital in Adelaide's unique area (Picture Adelaide 2040)

Reconciliation Plaza in Victoria Square/ Tarntanyangga was officially opened on 26 May 2014.

The song of the didjeridu will be celebrated in 2017 at Yidaki: the sound of Australia, a collaboration between the South Australian Museum and the Adelaide Symphony Orchestra. William Barton, internationally renowned for his didjeridu playing will perform with the Orchestra alongside exhibitions at the Museum and in the Adelaide Town Hall's Mankurri-apu Kuu (Reconciliation Room).

TARNANTHI was first presented in 2015 by the Art Gallery of South Australia. It was the largest Aboriginal art event ever staged in South Australia with more than 1000 artists represented across the gallery, 22 partner exhibitions and 311,000 attendances.

TIM RITCHIE

TANDANYA – INVITING ALL TO EXPERIENCE ABORIGINAL CULTURAL EXPRESSION

It's hot in Adelaide, a scorching 41 degrees, so the shade of the hackberry trees at Grenfell Street's east end is an enormous relief. It slows my step and the curves of a giant serpent carved into the footpath lead me to the 'place of the red kangaroo', Tandanya, where I'm meeting with Tim Ritchie who's been CEO since 2011. Tandanya is Australia's oldest Aboriginal-owned and managed multi-arts centre and in 2019 it will celebrate 30 years of continuous operation. I'm welcomed by Aunty Mini into the cool air of the main gallery. The bones of this old building are exposed above black walls hung with the stunning and varied art of the King Family – Jungala people from the Northern Territory.

The King Family show us it's important to pay attention to where we come from in order to imagine the future. What about your own family? How have their lives influenced what you do here?

I'm a Wirangu man from Ceduna. Growing up, I was taught everything by my family. My five brothers and sisters and I started out learning from the women. Part of that was learning how to tell our stories through art. At a certain age, the boys were sent off with the uncles. I'd go hunting and learned from the men to respect women's business and men's business and what they each have to offer society and our culture.

The uncles taught me leadership. But so did my mum. She was a hostel manager. In Ceduna she set up a hostel for Aboriginal people needing medical treatment. After she retired, she helped set up Aboriginal Home Care and an Aboriginal language centre in Adelaide.

My family instilled a desire to be a good leader, one who works with the community to find ways to improve things. I guess that's how I ended up at Tandanya. It's a place that can improve things. I came here when I was younger and it helped me understand where I came from – it made me feel proud, like I belonged.

Culture is who we are and art is one of the ways we share our lore, tell our stories and understand our roles and responsibilities. Tandanya celebrates that.

Tandanya supports Aboriginal culture by supporting Aboriginal arts but it's also a place where we all come together, like a corrobboree – Aboriginal groups, non-Aboriginal people and visitors from all over the world. Tandanya is a place where Aboriginal culture is visible and important so it contributes to reconciliation.

When I was a kid my mum would go to Canberra and rally for Aboriginal rights – it would be all over the news. But rallies won't work these days. I think culture is the tool for today. It's how we express who we are – our language, art, food, all sorts of things – and that's what we try to do here.

As a national cultural institute, how does Tandanya relate to Adelaide? What has helped it survive and what will make it continue?

When our Elders set it up in the 1980s, they wanted Tandanya to have a national focus so they called it the National Aboriginal Cultural Institute. It worked really well – there was a lot of cultural activity going on and Tandanya had support from politicians and high profile people like Yothu Yindi and Ernie Dingo. But over the years its significance has reduced. Funding for cultural activity declined and visual arts became its main focus.

We want Adelaide to be Australia's gateway to Aboriginal culture. I was in Sydney recently and someone said to me, 'You're a different Mob in Adelaide'. They meant the Adelaide community is more open to Aboriginal culture so it's easier to engage them. But people still need to understand the importance of sitting down with Aboriginal people and organisations and really listening to their story.

Coming to chat, like you are now, is the best way to build a good relationship. Don't wait for a reason, just get to know us.

How do you see Tandanya's future? What will help it happen?

I want Tandanya to be a place of corroboree for the nation – a place to meet, share stories and exchange knowledge.

The next twenty five years need to be about cultural expansion and engagement. It's about supporting Aboriginal people of all ages to express and share their culture and giving them skills to protect what they do. Intellectual property rights are an issue for many Aboriginal artists. Helping Aboriginal people understand how to make a living and get funding or support as an artist is something Tandanya could do more of, maybe in partnership with other organisations.

If Aboriginal culture is to become a bigger part of the city's identity then Aboriginal art should be out there, being seen by the community. But we also need a physical space where we can collect and preserve Aboriginal art, run workshops, host artists-in-residence and put on dance and theatre productions. At the beginning, Tandanya offered so much in-house training across all sorts of art forms. I want to get back to that vision and make it even better.

My dream is for Tandanya to sit alongside South Australia's other significant arts and culture institutions on North Terrace and to be part of an intercultural exchange. I want our reputation to be not only the oldest Aboriginal-owned and managed multi-arts centre, but the most successful.

www.tandanya.com.au

KEY MESSAGES

Good relationships and cultural understanding are built on sharing stories face-to-face.

Cultural leadership is about working with the community to find ways to improve things.

Aboriginal artists need support to protect their intellectual property and sustain their art practice.

QUESTIONS

How might the cultural sector work together to ensure diverse stories are heard and opportunities for cultural and creative activities are identified?

How can the cultural sector support emerging creatives to sustain their practice and build their creative business so that these talents and skills are retained in Adelaide?







MULTICULTURAL & INTERCULTURAL EXPRESSION

I love Adelaide for it brings so many people and cultures together, and what better way do we have to celebrate over some of the finest of South Australian fresh produce with an international twist and flavour (Picture Adelaide 2040)

In 2011, 40.7% of the city's population was born overseas, predominately from China, the UK, Malaysia and India.

In 2014 Adelaide City Council declared the City of Adelaide a Refugee Welcome Zone.

In September 2016 over 32,000 people attended the Golden Rule Exhibition which was hosted by the City Library. The exhibition featured artworks and sacred texts from eight different world religions and was the first such exhibition in Australia.

LIELLIE MCLAUGHLIN

RANDOM ACTS OF WELCOME – COMMUNITY GROUP WORKING TO CREATE FRIENDSHIP

I met Rev. Liellie McLaughlin at Café Troppo on Whitmore Square, not far from Sturt Street's South West Community Centre where she regularly hosts a multicultural shared meal as part of her Random Acts of Welcome (RAW) project. The short blurb in the Community Activities Guide says it aims to make newcomers to Adelaide feel welcome. An hour with Liellie makes it clear that feeling welcome is just the beginning.

Tell me how you came to Random Acts of Welcome?

A few experiences have challenged me to think about how we welcome people from other places.

Years ago, I was on a bus in Adelaide looking around at the other passengers and smiling about how many different faces I saw. Such cultural diversity! I asked myself, where are we celebrating all this diversity? What are their stories? Soon after, I was invited to the first birthday party of a Syrian girl. At Dillons Norwood Bookshop I wanted to buy Mem Fox's Possum Magic as a gift, however the first children's books I noticed were Aboriginal stories. They'd been placed on the most prominent shelf, right at eye level. I suddenly realised how stereotyped my thinking and behaviour were. I thought Possum Magic was the ideal book for a family new to Australia; really it is one of many wonderful Australian stories. Unfortunately, it's often the only one that gets shared. I chose an Aboriginal story as my gift and I'm glad I did – when I got to the party there were three copies of Possum Magic!

I'd been part of multicultural services for people from different backgrounds, led by Rev. Brian Philips at Maughan Uniting Church. The celebrations included scripture readings in Mandarin, Dinka (Sudanese), Tagalog (Filipino) and English. It was a powerful way of including people. I could see that even those whose language was not spoken felt welcome, because where there's room for some, one can believe there's room for many.

These families are given a lot of stuff, but it's not always useful. What many need is information about everyday things – bins, rent, public transport. And what about all those people not connected to churches? Where would they be welcomed? Although our 'Welcome Centre for New Arrivals' at church was very successful, I saw that people sometimes needed a 'level playing field'.

My perspective shifted and I wanted to celebrate our community's true diversity in a way that invited people to be a real part of it – this became Random Acts of Welcome.

How does RAW work and what value does it bring to people and the community?

RAW connects new arrivals to community by welcoming them in a way that makes them feel they belong, in a faith-friendly, multicultural setting.

RAW started at the South West Community Centre five years ago. The centre has been amazingly supportive and we collaborate, on a reciprocal basis, with groups such as West Beach Surf Lifesaving Club, Baptist Care, Migrant Health, Circle of Friends and Amnesty International.

RAW is not charity, it's a community group where people can connect informally over a shared meal and make friends with long-term residents or new arrivals. We start our meals inviting each person to contribute a word of welcome in their chosen language. Everyone contributes food to the meal and stories to the conversation – many topics are covered, from recycling to Australian idioms. RAW is a social connection group introducing people to the Australian way of life, while learning from others about their culture. We visit parks and museums and have an annual Christmas party at the beach to build an understanding of water safety.

Food and stories connect us to our past, but when others share our food or hear our story there is the potential for connection with each other. This is where future-building starts – leading to friendship, dignity, affirmation, a sense of reciprocity and a willingness to try new things. It's important for all of us but especially for new arrivals. It helps them feel safe and enables them to contribute in their new community. Many are interested in volunteering. It's another way of giving and helps them build a future where they will belong and thrive.

So what does your ideal future look like, and what is needed to make it happen?

There's a Tim Minchin song, *White Wine in the Sun*. He sings about how much he likes Christmas, the joy of catching up with family and sharing food. He's not religious but he celebrates this Christian holiday because it's what we do in Australia. A lovely Muslim woman noted that living in a place which is comfortable sharing its own traditions with newcomers, makes her feel safe in expressing her own.

People struggle to celebrate if no one feels comfortable expressing who they are. I know from RAW that people, no matter what their own traditions, want to understand and experience the traditions of their new country. They want to hear the stories of the place they now live and have an opportunity to share their own.

My ideal future is one where diverse stories are seen and heard all over Adelaide. I don't think it requires significant resources, simply the opportunity for many stories to be celebrated instead of just one. Like in a bookshop, maybe we just need to put diversity where people will see it.

www.cityofadelaide.com.au/communitycentres

KEY MESSAGES

Outcomes for community are strengthened when a network of groups work together to support each other's goals.

Create spaces and opportunities for diverse stories and experiences to be shared, seen, heard–telling the same stories over and over shuts people out?

QUESTIONS

How might the cultural sector work together to ensure diverse stories are heard and opportunities for cultural and creative activities are identified?

How can the cultural sector create opportunities for connection and support productive cultural partnerships?







CREATIVE ARTS

I would love to see even more of the various arts – visual, dance etc. I know there are exhibitions as part of the Fringe and Festival but it would be good to have more at other times (Picture Adelaide 2040)

In 2014–15, the Adelaide Festival Centre had over 505,000 ticketed attendances and a total of 777 performances across all venues.

In 2015–16 Windmill Theatre Company performed to over 50,000 people across 10 countries and won Adelaide Film Festival's most popular feature with their first feature film Girl Asleep.

South Australia's arts sector generates more than $1.3 billion in revenue annually and employs more than 22,000 people with many of our state's major events and institutions enjoying significant growth.

MICHELLE RYAN

RESTLESS DANCE THEATRE – INSPIRATIONAL AND INCLUSIVE PERFORMANCE INFORMED BY DIVERSITY

Michelle Ryan is a dancer. She began her career with the Queensland Arts Council more than 25 years ago and has graced stages around Australia and the world. In 2014 Michelle became the Artistic Director of Restless Dance Theatre, an integrated company that works with young dancers with and without disability.

I met Michelle in the Crown Plaza bar. It's her regular – it's easy to access in her wheelchair and she lives in an apartment nearby. It's where she meets friends and the many people who make a Restless production happen. Michelle had just come from a performance in Tarntanyangga (Victoria Square) for International day of People with Disability.

How did you become involved with Restless Dance Theatre?

In my 20s I moved from Queensland to Adelaide to work with Meryl Tankard at the Australian Dance Theatre and then worked with her in Europe. When I was 30, I was diagnosed with multiple sclerosis (MS). I returned to Australia and stopped dancing.

Suddenly it didn't work. I felt I was lesser. I didn't value myself as a dancer anymore and I felt the arts community didn't either. Eventually I left to work in disability.

I didn't dance for ten years and it sucked. Then in 2011 I was asked to do a solo for an Alain Plattel production at the Brisbane festival. Afterwards the director asked why I didn't dance anymore. My excuse was there was nowhere for me to dance. He challenged me to think of myself as a dancer again. When the job at Restless came up, I jumped at it. It was the perfect marriage of my arts experience and my disability.

I didn't want any person with disability to feel like I had for those ten years.

What's special about Restless Dance Theatre?

We're unique in Australia.

Restless is not about disability, it creates great art. It challenges artists and audiences to think differently, without compromising artistic value. Most of our dancers have an intellectual disability, some a physical disability, some no disability at all, but they all work hard. We respect them as artists and, because our work is beautiful and glamorous and, dare I say it, entertaining, our audiences do too.

How did Adelaide contribute to your decision to move here and what role does the city play in Restless Dance Theatre's continued success?

Adelaide has such a rich arts community, I didn't question whether it would be a good move artistically. The Adelaide Festival and the Fringe are absolute strengths because of their long history and strong reputation nationally and internationally – they draw people to Adelaide from interstate and overseas, a big plus for those on the program. The vibrant theatre scene also attracts really talented creatives to Adelaide. It's great for us because it ensures high production values, but it has to be nurtured or we'll lose talent to the eastern states.

Adelaide's also well known for disability arts. Restless has been around for 25 years now. It was founded in 1991 by Sally Chance and Tania Rose. Continued support from Carclew, Arts South Australia and charitable trusts has enabled Restless to become really good.

We've just secured another four years funding through the Australia Council. This allows us to create work over time and give certainty to artists and the creatives who work behind the scenes. We can develop better quality productions that build our reputation and provide opportunities to present in high profile events and venues which, in turn, can open doors to international markets.

This year we performed at the Cabaret Festival for the first time, at the Playhouse. Neil Armfield came and we were later invited to pitch for the Adelaide Festival and now our work, *Intimate Space*, is on the program. There is no mention of disability – we're there because of the artistic value of our work. Diversity is part of that, not separate to it.

What is your dream for Restless Dance Theatre? What needs to happen in Adelaide to make it real?

My three priorities for Restless are to make it beautiful, present at high profile festivals and to tour. The aim is to achieve an international reputation as an outstanding dance company, not just for our production quality but for the opportunities we provide to artists for meaningful career paths.

The three key ingredients for the future are artists, spaces and audience.

In an ideal future, our artists would have a profile and career path beyond Restless. Two really useful things would be training around the business of being an artist and being able to connect with mentors and other dance opportunities.

Adelaide really needs spaces for artists to develop and rehearse work. Established companies have lost their places or are paying very high rent – independent artists have limited access to casual spaces. Restless is incredibly fortunate because Arts South Australia provided our Gilles Street space – our future depends on it.

Finally, being seen is really important and not just at the high profile venues. I want diversity on stage to be celebrated and enjoyed. I think Council could create more opportunities by linking performance with public spaces, especially laneways and Rundle Mall. So many people pass through these areas – it would challenge their perceptions and provide a wider audience for our artists. But the infrastructure has to be professional to ensure the quality of the performance and enhance the potential opportunities.

www.restlessdance.org

KEY MESSAGES

Value diversity in arts and culture and help break down stereotypes by supporting artistic excellence.

Provide opportunities to be seen in order to enhance opportunities to grow Adelaide's cultural product and reputation.

Continuity of funding supports cultural sustainability through maintenance of creative talent in Adelaide, quality productions and audience development all of which lead to a strong reputation and further opportunities.

Performers need affordable spaces for rehearsal.

QUESTIONS

How might the cultural sector work together to ensure diverse stories are heard and opportunities for cultural and creative activities are identified?

How might Council manage its buildings and public spaces in a way that supports cultural activity in the city?




JIVE
What's On
ATURDAY
THE
EARDS
SATURDAY
GOSH!
INDIE
NIGHT
COMING SOON
ORIGINAL PALE ALE
8211 6683



PUBLIC ART, ARCHITECTURE & DESIGN

I always admired the Rundle Mall Pigs, thinking they were a sweet addition amongst all the shopping craziness... I found it amusing when friends and family visiting from overseas and interstate would stop to take photos of them. Now I have a three year old son who insists on visiting the piggies on each trip to the city...and now I'm the one...taking photos of the pigs
(Picture Adelaide 2040)

The Adelaide City Bike Art Trail features 11 individual large scale sculptural artworks created by South Australian artists.

The 2016 City of Adelaide Prize is for innovative architecture that activates and enlivens city spaces and was awarded to the Leigh Street Pink Moon Saloon by Sans Arc Studio.

In 2016 designer Paul Vasileff, who operates his global fashion business from Adelaide, was awarded Young Australian of the Year and Young South Australian.

STEVEN CYBULKA

VISUAL ARTIST – PUBLIC ART

It's a stunning summer's day when I meet Steven Cybulka at the Seacliff Hotel. We sit on the balcony and take in the still warmth, glistening sea and relaxed sounds of those frolicking on the beach. It's both contemplative and inspiring. Steven in his tradie gear has just come from his other job as a builder. He's tanned and covered in paint. Steven talks about his life and his desire to balance his passions for making, family and surfing. These themes echo in his art practice. His public art work is large and solid, seemingly geometric, yet layered with energy, movement, emotion and a pulsing life.

Tell me about your journey from carpenter to visual artist.

When I left school I didn't know what I wanted to do. Carpentry seemed like a good skill to have so I did it for 15 years. I built skills beyond carpentry, like gyprocking and tiling. It was good to be exposed to these broader materials. But I didn't enjoy it much.

After a stint of long service leave and an injury, I had the opportunity to take on the building business. It was a decisive moment. I had always painted and drawn and at age 28 I thought, 'Do this now or never'. So I headed back to study art – and fell in love with sculpture. An advantage was that I already had the skills and know how to use the tools.

I started out with a couple of small exhibitions in city spaces and was then awarded the first SALA artist in residency at Adelaide Festival Centre. This gave me a significant spot to present. From this, I moved into public work for the Adelaide City Council at the Ergo Apartments. This was a learning opportunity.

I'm now starting to get opportunities to work elsewhere. I created a large scale sculpture for the Primavera 2016: Young Australian Artists exhibition at Sydney's Museum of Contemporary Art and have been exhibited at the Interlude Gallery in Sydney. Currently I'm working on a collaborative project with artists in West Java for the Oz Asia Festival.

What have been the key elements that have allowed your art practice to survive and thrive?

Making a commitment to become an artist requires being optimistic about your opportunities. You need a belief in yourself. I focus on my point of difference. The fact that I'm a local emerging artist makes me different from companies that produce public realm infrastructure.

You need to understand budgets and presenting to a panel and also be objective enough to respond to feedback. I work to meet the brief while making sure I use the opportunity to extend my own practice.

I've also been lucky to have the means to invest in myself. The grant dollars available when you start out need to be more significant. Most times I've contributed as much as I've been provided.

Being a builder has also helped with the type of art work I do. I have the skills and confidence to speak with facilities and maintenance personnel, engineers and project managers. It's not always easy. You need to be strong enough to hold your ground when necessary. Working out how to navigate bureaucracy takes a lot of energy. When working on large-scale projects I think it's important to have an inside liaison person, preferably someone with an understanding of art. This is someone that can vouch for and support both the art and artist.

Being creative is being a problem solver. When my artwork at Ergo apartments was being damaged by skateboarders, I talked to my friends who were skaters to find out what would be the best deterrent. It was a challenge for me to ask them for advice that would stop what they do, but it was effective.

What draws you to work in Adelaide and how can this be sustained?

I'm really lucky to have been given opportunities in Adelaide, it's just that there aren't enough. I still need another job. The difficulty of making a sustainable income in arts alone is an issue I see around me. I'm not sure if it's because artists aren't considered at the same level as other professions, or it's because artists don't speak up enough.

There is a lot of support out there for emerging artists, which is great. But there's a big gap between this and making it into the commercial galleries. I'd like to see more opportunities for mid-career artists so that they can build a practice that will be of interest to the likes of Greenaway Gallery.

Exposing young artists work to a broader audience would help a lot. Adelaide has a strong visual arts and creative sector. We are very supportive of each other. But the natural limitations of Adelaide's population make the sector sometimes seem insular. I'm a bit different. I move in wider circles.

My studio is at home. I built the Ergo sculptures in my front yard. I'm committed to another two to three years to give my art a strong go. To see if I can move to a sustainable practice. I'll need support in the way of promotion and a team in my established studio.

My ideal future will be to get up, have a surf, take the kids to school, make all day, pick the kids up and then enjoy family time.

www.stevencybulka.com

KEY MESSAGES

It's a challenge to build a sustainable arts practice that moves from intermittent opportunities as an emerging artist to an ongoing career as an established artist.

Artists need skills in business and negotiation to survive as well as the personal motivation to thrive.

Promoting and building an understanding of the value of art in the public realm will lead to better outcomes and more opportunities for artists.

QUESTIONS

How might Council use its marketing resources to enhance the visibility of Adelaide's cultural and creative life and build Adelaide's brand as a cultural city?

How can the cultural sector support emerging creatives to sustain their practice and build their creative business so that these talents and skills are retained in Adelaide?







FESTIVALS & EVENTS

We hope that Adelaide revisits its once crown of 'Festival City' and not just in the month of March (Picture Adelaide 2040)

In 2014–15 South Australian festivals attracted more than 50,000 visitors, created 790 full time jobs and delivered $210 million to the state's economy.

The redeveloped Adelaide Oval had 4.3 million attendances at events between December 2013 and June 2016.

In 2015, Live Performance Australia (LPA) reported 56% of all festival tickets sold in Australia were sold in South Australia, representing 32% of revenue from festivals nationwide.

RACHEL HEALY

ADELAIDE FESTIVAL – DELIGHTFUL AND OUTSTANDING MIX OF CREATIVE EXCELLENCE

Rachel Healy's coffee table is strewn with programs promoting festivals, theatre and music around the globe and her walls are covered in posters for shows and cultural events. She has settled herself into her King William Street office where the 2017 Adelaide Festival is in final preparation mode. Rachel grew up in Adelaide, but spent 20 years in Sydney building a career as one of Australia's leading arts and culture professionals. She was General Manager at Belvoir Street Theatre, Director of Performing Arts at the Sydney Opera House and drove development of Sydney's first cultural policy as the City of Sydney's Executive Manager, Culture.

What brought you back to Adelaide and to the Adelaide Festival?

There were many lifestyle reasons – we couldn't do better than Adelaide – but it was really the job that brought me here. It's where I grew up and the Adelaide Festival was an incredibly influential part of my upbringing and my decision to make a career in the arts.

Back in the 70s and 80s, cultural engagement was intrinsic to life in Adelaide. It was very egalitarian and easy to access. There was a maturity about Adelaide's cultural identity – it wasn't simply about entertainment, it was about being challenged, and Adelaide audiences were open to that. Participating in the Adelaide Festival was part of growing up for everyone. Being part of its future is an extraordinary opportunity.

What was it about Adelaide that fostered that broad participation in cultural activity? Do you think it is any different now?

We can't underestimate the role of Don Dunstan. Some of my parent's friends moved to Adelaide because he normalised cultural engagement – his love of food and wine, his investment in the Adelaide Festival Centre and his support for the Festival as well as companies that worked year-round. Culture was extremely visible and accessible and it didn't have an elitist tag.

The Adelaide Festival was the mothership, with an international reputation. And surrounding it were systems and investments that made it part of everyday life.

There was a big emphasis on community and youth engagement. The development of Carclew, Come Out Festival, strong engagement with schools, the Theatre Passport Scheme – all incredibly important in making culture available to teenagers and developing cultural literacy. By the time we were young adults we were well practiced in engaging in cultural activity. I can't overestimate the importance of that for me.

The difference now is that the level of cultural scaffolding has fallen away a bit. There are fewer companies, fewer theatres, the links to schools aren't as strong and it's not as easy for young people to access the city's cultural life. Overall, I think cultural literacy has decreased. But there's a lot we can do to improve – the will is there.

On the upside, people get excited by good ideas in Adelaide. They want to be a part of it so they connect you up with the people who can make it happen. I was delighted to hear Katrina Sedgwick, also from Adelaide and now running Melbourne's Australian Centre for the Moving Image (ACMI), say she never once heard a 'No' when she picked up the phone to someone in Adelaide. That has been my experience too.

What do you want for the future? What needs to happen in Adelaide to make it possible?

As Artistic Directors, Neil Armfield and I want to link Adelaide audiences with the great art of the 21st century. Many things can help that but the principal challenge is to increase cultural literacy.

I think we need an integrated long term, cradle-to-grave approach to cultural engagement and participation. The resulting cultural literacy will increase audiences but it also encourages people to see the broader value of cultural activities. It encourages businesses and governments to support culture because they recognise the potential benefits far beyond the box office.

A good example is the City of Sydney/ Greenland Australia joint agreement to include a $25 million creative hub in a Sydney CBD residential development. Essentially, the creative hub was a solution to a parking problem. The council's whole-of-organisation cultural approach meant that a creative solution was recognised and developed. The positive outcomes are far greater than they might have been. This would not have been possible without everyone involved understanding the value of cultural activity to the city.

Culture also needs to own public space in a really obvious way if it is to become part of the city's identity. Council has many opportunities to influence this directly – in regulation, compliance, interpretation of codes etc. However there are many more Council resources and capabilities that can be used to enhance the city's cultural life. Identifying these and investigating how they can best support culture should be a priority. For example, there are Council-owned spaces that could be used for cultural activity – especially important as there are fewer theatre spaces available now. Unfortunately, iconic buildings like the Adelaide Town Hall are often unavailable for cultural activities because they're booked for weddings. When commercial benefit is preferenced over cultural benefit there is a negative effect on the cultural experience of the city over the long term.

Finally, the cachet of the Lord Mayor shouldn't be underestimated. It makes a huge difference if he publicly supports culture. If there's a good relationship and a shared vision between Council and State Government, I think Adelaide can make great cultural strides over the next ten years.

www.adelaidefestival.com.au

KEY MESSAGES

People in Adelaide get excited by a good idea and want to be a part of it. There is a willingness to connect and participate to make things happen.

There is an opportunity to build cultural literacy in the community but also within all levels of government in order to add cultural value to the city.

A shared vision between local and state government could lead to improved cultural infrastructure, cultural visibility and leveraging of resources for cultural value.

Council promotion of Adelaide's identity as a cultural city is important.

QUESTIONS

How might Council manage its buildings and public spaces in a way that supports cultural activity in the city?

How can the cultural sector create opportunities for connection and support productive cultural partnerships?







HISTORY, COLLECTIONS & BUILT HERITAGE

My favourite place in Adelaide would have to be along North Terrace – especially the Museum and Art Gallery area. This historic setting, that it's a world-class attraction and the fact that it's free are just a few things that contribute to the contented feeling this place gives me. It makes me proud to be an Adelaidian (Picture Adelaide 2040)

There are 2497 heritage listings within the City of Adelaide, including 647 State Heritage Places and 1850 Local Heritage Places.

With support from the Keith Sheridan Bequest, community-created collections are a growing archive of works developed by the community with the Adelaide City Libraries to showcase the living history of Adelaide.

Over 1.2 million people enjoy the Botanic Gardens each year and the Central Market is visited by over 9 million people annually.

GREG MACKIE

HISTORY TRUST OF SOUTH AUSTRALIA – GIVING OUR PAST A FUTURE NOW

Greg Mackie has been CEO of the History Trust of South Australia since April 2016. It's a fitting role for a man who has spent most of his adult life contributing to the events and institutions that are now embedded in Adelaide's cultural history and life. We meet at his office in the old Training Depot alongside Torrens Parade Ground. It's now the backdrop to Adelaide Writers' Week but our approach through the Pioneer Women's Garden leads us to reflect on Adelaide's colonial and military past, to wonder what the future holds and how the present will be remembered.

How important is engaging people in history in creating a positive identity in the future?

History as a word and an idea has probably not always been its own best friend. History has often been stewarded defensively in the past rather than in a proactive way. History and heritage aren't just about preserving or celebrating old things. Our past is rich and fascinating and it remains relevant today. History captures people, their times and place – including what is happening now.

At the History Trust of South Australia we have a new tagline: 'giving our past a future now'. Our history should be an essential part of the experience of all South Australians and our visitors. It helps explain our society, the way it works and how this feeds into the giant story of global human endeavor. Sharing our stories creates common ground for our multicultural society.

How do collections contribute to the city's cultural life?

Culture is everything we do that makes us human. Some people's cultural expression comes through faith, religion and creed. For others, it's though the arts or celebration or shared memories and commemoration. Through our collections we learn about the things to value. Our collections reflect who we are. I believe that Adelaide could develop a strategy as a city of connection and collection – an aspect of our identity. One that extolls the virtues and values of collecting and culture. A city of collecting, collectors and collections: this could be an effective brand element for the city around which to generate tourism. To project a contemporary sense of Adelaide as a cultured city. A great city to visit.

The city has only one publicly displayed private collection, The David Roche Foundation House Museum, which was an act of incredible philanthropy from the estate of one individual. Is there potential to shine a light on other privately held collections in a way that contributes to our identity and the visitor experience?

Tell us about the History Trust's current approach to collecting in the city?

The History Trust has three place-based centres of activity. In the city, the Migration Museum faces the Anzac Centenary Memorial Walk and is the only cultural institution that fronts Kintore Avenue. Together these offer opportunities for activation and placemaking in the city.

In May 2017, in collaboration with the State Library of South Australia, we are launching the Centre of Democracy in the Institute Building. Its purpose is to tell the story of South Australia's democratic participation and innovation. We aim for the site to be a call to action as well as a learning resource – encouraging people to believe that participating in our democracy is a good thing.

Adelaide's CBD has always been a significant creator, generator and platform of activity throughout the History Festival. This year's Festival has offerings that will appeal across generations within extended families. Older audiences are valued and important in their own right and also as intergenerational connectors to younger extended family members: that grandparents and grandchildren relationship is really, really important. The History Festival also mobilises thousands of volunteers across the state to play a part.

What is the next leap forward and how can Council support it?

I was a teenager during the Dunstan era and it looms large in the formation of my sense of this place and its potential. I remember that time as courageous, audacious and progressive.

But Adelaide continues to be progressive. The recent level of place activation has been vast. There's all the activity on the side streets and laneways which has been driven largely by liquor licence reform and collaboration between ACC and Renewal SA. Making it easier for upstarting, enterprising behaviour has generated a positive response.

Cultural activation is something to be nurtured and enabled. I don't think Council has a role in directly creating it, but it does have a big role in stewardship and promotion of successful public realm placemaking. I advocate applying a cultural lens over all activities and taking an integrated approach to policy and program development. There should be a set of lenses about culture applied to all areas of public policy. The jurisdiction that cracks the best way to do that will be on a winning ticket.

An age ~~in~~clusive lens is also particularly needed. The lens should be about opportunity, not deficit. It's not just about older people, it's younger people too. In a former role, I commissioned the *Boomer or Bust* market research which found that the focus has been on developing younger audiences. That is great, that's important, keep doing that, but don't do it at the expense of our existing audience that's been loyal for decades and is now, through no fault of their own but by dint of retirement, going to be priced out of the market.

An annual calendar of activity should continue to be explored. We aren't anywhere near market saturation for reasons to come to the city. March is obviously the highlight, but there are opportunities for more. The annual Fringe and Festival have opened up pathways for people to participate.

www.history.sa.gov.au

KEY MESSAGES

Opportunity exists to build Adelaide's brand as a city of collecting, collectors and collections.

Apply an age-inclusive lens over cultural activity that values all life stages and builds connections between them.

Recognise the achievements as well as the barriers in nurturing cultural activity and objectively learn from these experiences.

QUESTIONS

How might the cultural sector work together to ensure diverse stories are heard and opportunities for cultural and creative activities are identified?

How might Council use its marketing resources to enhance the visibility of Adelaide's cultural and creative life and build Adelaide's brand as a cultural city?







CREATIVE TECHNOLOGIES

[AVCON is] an Amazing event... and to think this is all done by volunteers! That just goes to show the level of love and dedication that all the people involved have for this community. Well done!
(quote from participant)

More than 32,000 South Australians are involved in creative employment: from arts and music to advertising, publishing and specialised design services.

In 2015 Adelaide's Mighty Kingdom's game 'The Shopkins: Welcome to Shopville' was downloaded by more than 7 million users around the world. In 2015 it was number one for children's games (aged 6–8) in Apple's app store in 45 countries.

The work of Artlab Australia, Adelaide's collections conservation centre, is underpinned by scientific processes and technology, such as microfading testing of fibres of the Eureka Flag to ensure the long-term light levels for its display are safe.

KIRA AUSTIN

AVCON – ADELAIDE'S PREMIER ANIME & VIDEO GAMES FESTIVAL

Kira Austin is Convenor of the AVCON Anime & Video Games Festival held at the Adelaide Convention Centre each July. It's a rapidly growing event – some 18,000 people attended in 2016, making it the largest anime and gaming convention in the southern hemisphere. On offer to participants is a variety of panels, merchandise exhibitions, games tournaments, cosplay parades, anime screenings and Japanese culture. All this is achieved through the commitment and enthusiasm of a volunteer organising committee.

What is AVCON's contribution to Adelaide's cultural life?

Everyone loves a festival in Adelaide.

AVCON was created to meet the desire of the local gaming and anime community for an epic festival. Our mission is to provide a place for people to connect and experience what they love. Most states have a volunteer-run festival like ours but we're the biggest and most successful.

AVCON provides a safe environment where people can be themselves and not feel out of place. Take cosplay: they're not dressed up to be exhibits, they're expressing themselves.

Beyond this, we want to share our passion, to show that gaming and modern Japanese culture is fun and amazing. It's becoming more cool now but it wasn't always that way. We hope to educate the community and change the perception that these things are antisocial or unhealthy – we know it's the opposite. The online community is social, connected and supportive. AVCON allows this community to come face-to-face to celebrate their passion.

Mum told me my whole life I was wasting my time playing video games – look at me now.

What drew you to volunteer your time and energy?

I had met the AVCON community in a number of ways, as an attendee for a few years and playing Destiny online with the convenor of AVCON at that time. He recognised my venue management skills and asked me to come in for an interview. I strongly support volunteering so I said yes.

It was a lot more work than I expected. It's basically a fulltime job and it all happens out of work hours. All of our committee really live a double life. I respond to emails before breakfast, talk to sponsors on the train on the way to work and I'm still working on it after hours.

We say that working as part of AVCON is a bit like a drug. It's stressful and can be terrible one day and great the next. Everyone is there because they love it. It's like a family. We've got a really good committee and we like hanging out together. Our payment is seeing people enjoying the experience.

My favourite part of the convention is on the Thursday when they are setting up the venue. I just stand there, look around and think, 'Oh my god, this is huge and I was a part of creating it'.

How does AVCON sustain itself now and what does it to need to develop into the future?

People just make AVCON better. It's a lot like a university club. The members are like shareholders and can overturn committee decisions. Utilising all the energy of the people involved is beneficial. The way I work is to share information. The more you talk to people and involve them, the more trust is developed and the more committed people become. All this helps to retain long term experience and knowledge in the organisation.

Our biggest challenge is to stay financially stable. We are always chasing our tails. Essentially, the dollars coming in equal the dollars going out. Internode was a major sponsor for three to four years which was a massive support.

But we lost this a couple of years ago when the business was bought out by a company that mainly operates outside South Australia. We haven't yet been able to replace this level of sponsorship. We're realistic and don't budget for a major sponsor but that doesn't mean we stop trying to find one.

Having Adelaide City Council as a sponsor last year really helped. Obviously it helped with the budget, but it also provided confidence to other potential sponsors that we are a legitimate and established organisation. And the Council's AVCON in the Mall event was a brilliant way to show people a free snippet of what the festival is like. But the sponsorship application process was massively long. Lots of information was required such as hard statistics that we either didn't have or had low confidence in. In response, we have changed our data collection and survey process to support next year's application.

We want to stay in the city. We know we are Adelaide Convention's Centre's best and worst clients. We are their largest event and the support we get from them is just fabulous. We have a great relationship. In the next few years we would like to expand into the new section of the Convention Centre. We know we could double our attendance.

But we are facing increasing venue hire costs. We understand why it's gone up and we are now faced with business decisions: should we reduce content and/or increase ticket prices, neither of which we want to do; find others areas of expense to cut; or find more sponsorship support. Our vision is to stay as a not-for-profit organisation, maintain the inclusive community dynamic of the festival, add more brilliant content and create paid roles.

www.avcon.org.au

KEY MESSAGES

Emergent culture is an important component of the cultural life of Adelaide.

Volunteer-led organisations thrive on the combination of committed and skilled personnel, strong relationships with partners, sponsorship and promotional support.

QUESTIONS

How might the cultural sector support Adelaide's creative incubators to build a national and international reputation that draws people to Adelaide?

How can the cultural sector support emerging creatives to sustain their practice and build their creative business so that these talents and skills are retained in Adelaide?




MRC
MEDIA RESOURCE CENTRE
MERCURY
CINEMA



SCREEN

I love a film that challenges me, teaches me or makes me ponder for days after. Switching off with a good film is as good a holiday! (Picture Adelaide 2040)

In 2013–14, it was estimated that screen production contributed $77.2 million to the state economy.

Rising Sun Pictures currently employs as many as 20 TAFE SA creative industries graduates on iconic projects such as the popular TV series *Game of Thrones*. Both Rising Sun and Kojo are internationally recognised for their techncial and creative capabilities, having worked on movies such as *Harry Potter* and *Wolf Creek*.

Adelaide Film Festival is the youngest in the country and already has a reputation as one of the most bold and innovative. In 2015 Adelaide film festival screened 211 films from 48 countries with an audience of 63,610. It contributed $8.1 million to the local economy as well as achieving a media impact of $13.6 million.

GAIL KOVATSEFF

MEDIA RESOURCE CENTRE – SUPPORTING LOCAL FILM, VIDEO AND INTERACTIVE MAKERS

The Mercury Cinema's foyer encourages shoulders to rub. It's an intimate space adorned with bespoke pieces from next door's Jam Factory and topped by a luscious red ceiling. At different times of the day and night, it's filled with moviegoers and filmmakers of all ages and language communities. Mercury is a not-for-profit theatre run by the Media Resource Centre (MRC). Gail Kovatseff has been its Director since 2007.

Talk about this cinema and the Media Resource Centre's role in Adelaide's cultural life.

By the 1990s arthouse cinema had died in Adelaide's CBD so the Media Resource Centre launched the Mercury Cinema. MRC was established in 1974, as part of a nationwide movement to have Australians tell their stories on screen. Our role was to make equipment and facilities available – it was really expensive to make film back then. Now anyone can own a camera. But not everyone understands how to tell a story in a compelling way, so we are still relevant. Our filmmaking membership has jumped recently by 150% while our audience has increased by 400% over the past decade.

We are the place where many communities have access to a cultural screen – South Africans, Nepalese, Sri Lankans and Afghanis all hire us. We host film festivals, and Adelaide Cinèmathèque celebrates film history and provides access to films that are hard to find elsewhere.

It's about experiencing emerging screen culture and accessing great cinema. It's also where people can learn to tell their stories and where diverse and marginalised communities can come together, share their culture and express their citizenship of this country.

Making films about who we are helps us understand our identity. For many who come, it's the only place they can see themselves and their experience on screen.

MRC has always been a vital resource for screen culture in Adelaide but its impact and reputation are national because it's unique. We provide access to film history and culture and we inspire and nurture emerging filmmakers. We've been the training ground for most SA filmmakers and for national film bureaucrats and significant film curators, including Melbourne Film Festival's Artistic Director; Adelaide Film Festival's Associate Director; and Directors at the Australian Network for Art and Technology and Melbourne's Experimenta. Interstate and overseas filmmakers often ask how we have survived.

How has the Media Resource Centre survived?

We are the last filmmaking body in Australia with its own cinema. Arts SA owns the building and we own the programs – it's a huge asset which enables the unique program mix we can offer 52 weeks of the year.

Until recently, we had Screen Australia funding but they've stopped funding all programs for emerging film makers and our financial situation isn't as good. We're currently funded by the SA Film Corporation, Office for The Ageing (OFTA), Arts SA and occasionally Adelaide City Council. We also earn our own funds.

MRC has always been good with partnerships. We connect emerging filmmakers with the music industry, business and non-government organisations. We offer a unique film experience and unique social connection opportunities. We build creative capacity in the film industry through training and support of emerging filmmakers.

What's an example of MRC building creative capacity within the community?

I'm strongly interested in connecting marginalised people to culture. What we do best is build community around screen culture, not just offer something for passive consumption. *Seniors on Screen* does that – it connects older people to each other, to cultural experience and to screen skills – we run workshops on digital storytelling, editing and sound design.

OFTA have been a great supporter. During Open State they supported us to send a group of senior filmmakers to record sessions on one of the consultation days. There's potential to do more of this in Adelaide – we're creating a resource.

Seniors on Screen is important in other ways too. It activates the cinema during the day and it's good for local businesses because participants go to lunch together, do a bit of shopping and visit the Jam Factory. It's been such a positive experience that we're hoping to tour Seniors on Screen to regional South Australia – make it part of our future business model.

What else do you want for the future and what will make it happen?

Screen culture is the future. The skills we develop in people are applied across all kinds of screen platforms and for multiple purposes. Imagine any business or cultural activity succeeding without some kind of screen promotion. Organisations need content for corporate videos and social media.

Film is one of the best ways to engage people in stories. We want governments and business to see us as a storytelling resource for the city.

Council could do much to support MRC's work: articulating a commitment to screen culture and its role in telling city stories; facilitating links with business and NGOs; helping promote MRC and Mercury Cinema; and providing business support for emerging filmmakers.

But this is small stuff. In growing Adelaide's global reputation, Council should identify how to add value to what Adelaide already does well: incubating creative talent and building cultural muscle. We know it can be done – live music has changed so quickly because government has focussed on it as an industry and created opportunities. I want that for the screen industry. We could grow into something that promotes Adelaide's reputation as a city that makes art, not just curates it.

www.mercurycinema.org.au
www.mrc.org.au

KEY MESSAGES

Value what is culturally unique in Adelaide in order to attract investment, talent, visitors and great city reviews.

Film is a great way to tell stories and a focused approach to the development and promotion of screen culture has the potential to lead to positive outcomes like those being achieved for the music industry.

Small organisations need to develop good relationships and partnerships with others in order to sustain what they do, but they do not always have the resources to make these connections.

QUESTIONS

How might Council use its marketing resources to enhance the visibility of Adelaide's cultural and creative life and build Adelaide's brand as a cultural city?

How might the cultural sector support Adelaide's creative incubators to build a national and international reputation that draws people to Adelaide?




madelaide



MUSIC

I knew as soon as my feet hit the tarmac ...We scanned the Rip It Up magazine and decided to go to a gig...via the Grace Emily Hotel, where I had my first Pale Ale. I'd been in Adelaide less than thirty six hours and already I had two new best friends, a new family and a foothold in the local music scene...I came back every year, each time meeting more people until I had more friends here than in London. On my third visit, I met my girlfriend in the Exeter Hotel. Five years later, when a job came up in Adelaide, I didn't hesitate...I knew as soon as I got off that first plane that I'd found a home. (Picture Adelaide 2040)

Umbrella Winter City Sounds 2016 had over 40,000 attendances at performances by over 1000 musicians in city venues.

The 2016 Live Music Census showed a 14% increase in live music gigs in greater Adelaide on the previous year.

Adelaide Chamber Singers, who recently celebrated 30 years of performance, won the Choir of the World awards in both 2006 and 2013.

ELIZABETH REID

ST PAULS CREATIVE CENTRE – ONE-STOP PLACE FOR LIVE MUSIC AND CREATIVE CONNECTION

Built in 1864, St Paul's Anglican Church was once a place of worship for some of Adelaide's most well-known families. Today it venerates creativity and is becoming hallowed ground for South Australia's music and creative industries. Elizabeth Reid is a musician who's been with American folk trio, *Brillig*, since 2000. She's also the Community Liaison and Program Officer at St Paul's Creative Centre. As she shows me around, her enthusiasm for this space's potential is evident. We start in the Great Hall and what's immediately striking is the open space, the comfortable furniture and the background music. It feels energised and pulsing with ideas.

Tell me about the development of St Paul's and its goals?

The centre is a unique hub for the live music industry which is thriving in SA and enjoying a lot of energy and high profile just now. That mostly comes from direct interactions and engagement of music organisations with musicians. It's why the Music Development Office is based here and why organisations like Music SA and Musitec joined from the start. It provides a focus for interplay between them all and makes State Government more accessible. By being at the coalface, government can hear the questions they're asking, how they're operating, the information they're seeking and how we can support them.

We're not just about music, we're a co-working space bringing together a wider range of creative people and organisations to connect, inspire each other, share ideas and collaborate. We cultivate a creative community that maximises potential, a sort of curated working space. We're especially interested in mixing art and tech contexts. Music is a good example; it's intrinsically linked to creative technologies. At St Paul's they sit side-by-side.

One of our tenants is Made in Katana, a digital creative agency based in Sydney. They work on videos for Universal and Warner artists, websites for artists like Xavier Rudd and the voting websites for Triple J Hottest 100 and the ARIA Awards. They brought their tech team here because it was very affordable, they'll soon benefit from the Gig City Network's super-fast internet connections and they like our central Adelaide location. Since coming here, they've grown massively.

There's a nice community feel to this place. There are other spaces around with great facilities but this attracts people who want something less corporate, more creative. We've got the Helpmann Academy; two virtual reality companies; Makers Empire, the multi-award-winning Adelaide start-up that markets 3D printing software for schools internationally; and Fab Lab Adelaide which provides workshops and access to digital fabrication equipment - to name a few.

A big part of my role is knowing what everyone is working on, finding connections and facilitating those conversations.

One of our newest members does digital strategy for any sort of creative industry. That's an upskilling need we see across the arts. As soon as we notified the community we had him on board, other members shot up and said, 'We need to talk to you!'

Yesterday a couple of young musicians came to see what we're about. They're just starting out and want to get more gigs, so I gave them a roadmap to the industry face-to-face. It's that sort of one-stop shop. I showed them the working spaces, explained about available grants and workshops, introduced them to Music SA and the other industry co-workers here.

What makes St Pauls work so well?

Everyone here is being innovative. It's more than the theory. It's innovation in action.

We've attracted a community that wants to interact. It's a great physical place to work but if you're not communicating with others, you're only getting part of the value. Technology entrepreneurs are more aware of the benefits of co-working, but in the arts, it's harder to get people out of their homes to connect. That's something that we try to provide through social events. Once a month, Musitec run Banter, a free no-agenda networking opportunity that doesn't have to be about music, just come along and see where it leads.

We've recently launched two new song spaces for collaborative song writing. Song artists or sound engineers can come together, collaborate on new material, demo ideas and work on their craft. We've had several visiting high-profile artists say the spaces are inspiring; 'I just want to write a song now'. That's exactly what we wanted to achieve!

I think my background as a singer, songwriter and multi-instrumentalist really helps me to connect to the needs of artists using St Paul's. I can share things I know now that I wish I'd known along the way, and I can connect artists to resources they may not think to ask for.

What is your ideal future? What needs to happen in Adelaide to make it real?

My ideal St Paul's is a community where the members are fully engaged with each other. It's about threading more stories together, making more connections, having more diverse people coming through.

Adelaide has many organisations that help musicians. Council's entrepreneur map is fantastic. It provides instant information about physical spaces and where funding might exist. Affordable and accessible professional and business development opportunities would be a good addition to this.

The geography, size and population of Adelaide make it easy to connect, particularly in the music industry. As a government, we're able to reach out to people more easily. As an artist, you get familiar with the network of venues and other artists. Even if they're not in your genre, it's pretty difficult to not come across them. That's really exciting creatively.

Co–working spaces like St Paul's build on this strength. Each co–working space has its own character and we're keen to collaborate where we can because they all create more opportunities for artists and entrepreneurs.

I feel the Adelaide community is becoming increasingly positive and self–confident. We can enhance what's already here and work to our strengths. The UNESCO City of Music designation is a fantastic – and fitting – accolade for Adelaide, and good collaborations and partnerships will ensure live music continues to contribute to the city's vibrancy. *Umbrella – Winter City Sounds* is a good example of how Council has partnered with State Government, Music SA and Guitars in Bars to bring a new music festival to the city at a traditionally quieter time. While Council works closely with the industry behind the scenes, I think the evidence of this is becoming more visible with every event and opportunity.

www.mdo.sa.gov.au/st–pauls

KEY MESSAGES

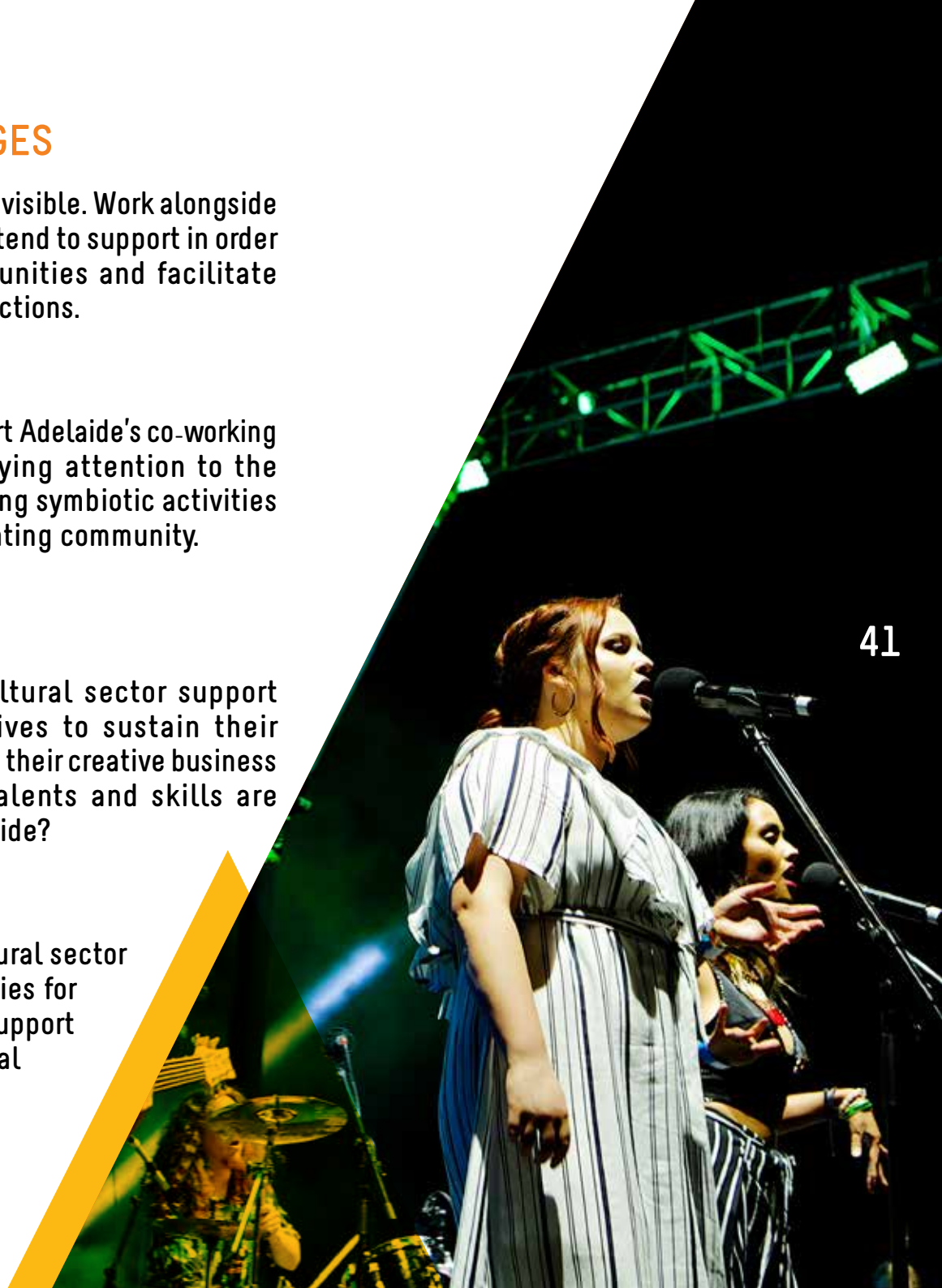
Make government visible. Work alongside the people you intend to support in order to notice opportunities and facilitate productive connections.

Continue to support Adelaide's co-working environment, paying attention to the benefits of bringing symbiotic activities together and creating community.

QUESTIONS

How can the cultural sector support emerging creatives to sustain their practice and build their creative business so that these talents and skills are retained in Adelaide?

How can the cultural sector create opportunities for connection and support productive cultural partnerships?




AFC AJAX
AJAX
AMSTERDAM



EMERGING CREATORS

...maybe we could make this precinct even bigger and better with some infamous works...I love that Adelaide is known for its arts and its festivals. Let's keep extending this further (Picture Adelaide 2040)

The Adelaide College of the Arts building is unique in Australia, purpose-designed to co-locate industry-standard performance and exhibition spaces, workshops and studios. A $3.82 million expansion to create more opportunities for education in performing and visual arts, design and the creative industries has commenced.

The Sia Furler Institute for Contemporary Music and Media at the University of Adelaide was officially launched on 31 March 2016. The institute aims to prepare students for careers in music performance and composition, film, digital and other new media, and engineering and music technologies.

The Helpmann Academy has empowered more than 6,600 artists, promoting South Australia as a centre for excellence in creative education.

TRICA WALTON

CARCLEW – SUPPORTING ARTISTIC OUTCOMES BY AND FOR YOUNG PEOPLE

North Adelaide's Carclew House grounds are strewn with poles, tarpaulins and workers. They're setting up Carclew's annual Dusk Arts Market. It's nearly Christmas and the market is a festive opportunity to showcase and sell the work of young and emerging South Australian artists. It's also an opportunity for the local community to enjoy an evening of music, art, theatre and food in the grounds of one of Adelaide's iconic old homes.

Tricia Walton welcomes me and together we retrace her steps from children's dental therapist to Carclew's Chief Executive. It's quite a journey, one marked by a philosophy that the arts are for everyone and a profound respect for the artist within, regardless of age.

Tell me about Carclew and its philosophy?

The opportunities we offer children and young people make Carclew unique in Australia. At the heart of what we do is a philosophy of respecting children as artists and supporting them to reach their potential, underpinned by a community cultural development approach. Essentially we're an incubator of creativity and artistic practice for the benefit of the whole community.

Our work with children and teens is about identifying their interests and any barriers they face. We believe a child's creativity is an innate right and our job is to facilitate their creative aspirations. We talk about them as artists, we write about them as artists, and we value their potential as artists.

Our aim for young adults is to support them to develop sustainable careers in the arts, with an understanding of both business and art. We provide coaching, no-interest loans, grants, experience in arts-related activities and opportunities for exposure. We really fill a gap in early career investment. It's a privilege to have been involved in the development of so many of South Australia's practicing artists.

How does Adelaide's cultural environment help Carclew?

As an organisation we could exist anywhere, but we have the benefit of being located in beautiful Carclew House – we're in people's faces and we're in their memories. Council originally bought Carclew House from the Bonython family but it's State Government-owned now. It has served young people's creativity since 1971 when Don Dunstan established the South Australian Performing Arts Centre for Young People. We couldn't do what we do if we were in an office block somewhere. The house and grounds lend themselves to all sorts of activities and make us a part of the community, the Dusk Arts Market is a wonderful example of that.

Most of our funding comes from State Government but we are unique in that we have a dual role as a funding program (through Arts South Australia) and an arts program (as a not-for-profit organisation) – we support and we deliver. We use almost half of our state funding to support other children's arts activities such as Restless Dance Theatre and Patch Theatre Company.

We also partner with others to deliver arts programs. Some years ago we had a three-year partnership with Adelaide City Council to deliver visual art and graffiti art programs for teenagers. I'd love to do more of that–it's an age group that's hard to engage. Currently we have a partnership with Council to run Kid Central during the Fringe Festival. We're very excited because it takes us out of Carclew House and puts us right in the city centre – it gives us presence and makes us more visible.

We couldn't do what we do without government investment but I think Carclew is one of the great strengths of Adelaide's cultural environment. I would bet that sixty to seventy percent of artists and arts administrators working in SA's arts sector have had a Carclew experience.

What is the ideal future of Carclew and what will make it happen?

Everybody is doing children's programs now, which is fabulous, but Carclew's future will be built on our developmental focus and artistic vibrancy, our willingness to take risks - that is our point of difference. It's why we are naming what we do as child-informed and child-led and that's what we'll continue to strengthen.

We want presence in the public domain. We want to be a household name across Australia and internationally. I want to be able to go to any meeting or business gathering in Australia and have instant recognition when I say I'm from Carclew because we're known as leaders in the arts sector.

Our Victoria Square Kid Central program is an example of what we want to do more of. A stronger presence will make us more well-known and make it easier to collaborate and partner for the benefit of children and the wider community. Sharing space with other arts organisations is also part of our future. At the moment it's part of our outreach programs — Adelaide Youth Orchestra have space in Carclew House – but we'd love to share more space with another children's and youth arts organisation. Council could help with this kind of matchmaking and with connecting more generally.

Conversations like this are really useful I think, because you'll learn more about Carclew and I'll know more about Council and that knowledge might lead to opportunities that neither of us could have brokered beforehand. The secondary benefit is relationship building – all it takes is a cup of coffee and no agenda.

www.carclew.com.au

KEY MESSAGES

Cultural organisations and activities that develop creative potential are the incubators of our cultural future.

Recognise Adelaide as a leader in cultural development and support its continued influence nationally and internationally by facilitating exposure.

QUESTIONS

How might the cultural sector support Adelaide's creative incubators to build a national and international reputation that draws people to Adelaide?

How can the cultural sector support emerging creatives to sustain their practice and build their creative business so that these talents and skills are retained in Adelaide?



NEXT STEPS

OUR ASPIRATIONS

- To identify what will add cultural value to City of Adelaide's SMART, GREEN, LIVEABLE and CREATIVE objectives
- To identify Council's role in delivering and maximising cultural outcomes for the city
- To articulate how Council can foster collaboration internally and externally to maximise the value of arts and culture activities across the city
- To develop cultural indicators and processors of evaluation that allow us to measure success and continue to improve

WHAT WE WILL DO

2015–2016
Consultation - Picture Adelaide 2040
Broad community consultation around aspirations for Adelaide's future

December – January 2016/17
Consultation - Indepth conversations with culture makers
To inform discussion paper and provide preliminary questions for consultation

February 2017
Discussion paper - Culture.
It's how we express who we are

May 2017 – Consultation
Broad consultation with councillors, culture makers and individual creatives reflecting on questions raised in discussion paper

May 2017
Consultation - Council staff.
Targeted consultation with staff involved in supporting cultural activities around the city

June 2017
City of Adelaide's Cultural Strategy

July 2017
Deliver actions in the City of Adelaide's Cultural Strategy

July 2018
Consult, evaluate, adapt

July 2019
Consult, evaluate, adapt

CONTRIBUTE TO THE CONVERSATION

There are a number of ways we will be engaging with community and culture makers:

LIVE MUSIC SUMMIT 2017

Council will host a Live Music Summit on Wednesday 8 March 9 am – 12.30 pm.

For more information or to RSVP please contact Danielle Faraonio at **d.faraonio@cityofadelaide.com.au**

CULTURE THINK TANKS

Three workshops will be held with culture makers and facilitators in early May.

Please note that these workshops will be by invitation **only** but key messages will be presented at a culture forum open to the community.

CULTURE FORUM

Council will host a culture forum **open to the community** on in early May.

For more information or to RSVP please contact Danielle Faraonio at **d.faraonio@cityofadelaide.com.au**

FEEDBACK FORM

Feedback forms are available **in hard copy** at Adelaide City Libraries and Community Centres. Feedback forms can be addressed to:

Public Consultation – Cultural Strategy,
GPO Box 2252 Adelaide SA 5001.

YOUR SAY ADELAIDE

Information and feedback opportunities are available **online** at **yoursay.cityofadelaide.com.au**

All written feedback must be received by 5.00 pm on Friday 5 May 2017.

WHAT HAPPENS TO MY FEEDBACK?

Information from the public consultation process will guide the development of City of Adelaide's Cultural Strategy. A summary of the consultation feedback will be provided to Council and available through Your Say Adelaide.

HOW DO I KNOW MY FEEDBACK HAS BEEN RECEIVED?

All feedback forms, submissions or correspondence will be acknowledged either by email or in writing so that you know your comments/feedback has been received.

CONTACT PERSON

For more information, please contact Sarah Feijen at **s.feijen@cityofadelaide.com.au**

Acknowledgement

Images courtesy of Kurruru Youth Performing Arts, Australian Refugee Association, Restless Dance Theatre, Steven Cybulka, Adelaide Festival, State Library of South Australia, Team AVCON Inc., Artlab Australia, James Dodd, and the Media Resource Centre, including photography by Benjamin Warlngundu Ellis Bayliss, Shane Reid and Steven Rendoulis.

Featured artwork

Cover: *Adelaide Central Markets Mural* (detail) by Vans the Omega and KAB101. Photographed by Chris Oaten. Located at the Central Markets.

Page 2 and 3: *Reconciliation Spirit Tree* by Uncle Bluey Roberts. On display at Mankurri-api Kuu/Reconciliation Room, in the Adelaide Town Hall.

Page 4 , 5, 6 and 7: *Yerrakartarta* (details) by Darryl Pfitzner, Stephen Bowers and Muriel Van der Byl. Located in the forecourt of the Intercontinental, North Terrace.

Page 13: *Faces of the Refugees* by Kirsten Treloar, Sue Thompson and Murtaza Hussaini. Exhibited in City Library during Refugee Week, 2015.

Page 18: *Jive Mural* (detail) by Lisa King. Located on Hindley Street, Adelaide.

Pages 18 and 19: *Transition …* 109 by Steven Cybulka. Located in Stamford Court, Adelaide.

Page 26 and 27: Beatles glass panel installation created by Algo Mas Marketing. Located on the balcony of the Adelaide Town Hall.



CITY OF ADELAIDE

25 Pirie Street, Adelaide
GPO Box 2252 Adelaide, South Australia 5001
Telephone **08 8203 7203**
cityofadelaide.com

The paper used in this conversational paper is made with a carbon neutral manufacturing process. It is Forest Stewardship Council COC certified and consists of 100% recycled fibre.