

Wesfarmers Arts Indigenous Fellowship CONSULTATION REPORT

Cox Inall Ridgeway

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Prepared by

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Wesfarmers Arts

Indigenous fellowship

■ national gallery of australia

Contents

THE CUSTODIAN Raylene Campion	5		
FOREWORDS			
Ron Radford	6		
Richard Goyder	6		
Aden Ridgeway	6		
EVALUATION REPORT			
1 EXECUTIVE SUMMARY	10	6 FELLOWSHIP OFFERING	24
2 SITUATION ANALYSIS	13	6.1 Fellowship model	24
3 WESFARMERS ARTS INDIGENOUS FELLOWSHIP	14	6.1.1 Recommendations	25
3.1 Methodology	14	6.2 Associate Fellowship/Scholarship model	26
4 DESKTOP RESEARCH AND ISSUES SCAN	15	6.2.1 Recommendations	27
4.1 Stakeholder network resource	15	6.3 Capacity, infrastructure and support	27
4.2 Discussion paper	15	6.3.1 Recommendations	27
4.3 Comparative analysis	15	6.4 Partnerships and linkages	27
5 CONSULTATION WORKSHOPS	18	6.4.1 Recommendation	27
5.1 Workshop aims	18	7 CONCLUSION	29
5.2 Content and structure	18		
5.3 Key findings	20		
5.3.1 Fellowship concept	21		
5.3.2 Issues and challenges	21		
5.3.3 Collaboration and networking	21		
5.4 Guiding principles	21		

THE CUSTODIAN

I walk among the great treasure of our Indigenous people
See the paintings on the wall
I gently blow the soft Silks hanging in the Great Gallery
I feel that this is a Happy Display
As I tread between the Artefacts and across the Woven mats
I say to myself, our people made these!
I guard our treasure and our Culture with great passion and great pride
For I feel special, I feel like the 'CUSTODIAN'.

Written by Raylene Champion

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The creativity and diversity of contemporary Indigenous visual arts is renowned in Australia and overseas, and yet there are a relatively low number of Indigenous professionals working within the arts sector.

The National Gallery of Australia and Wesfarmers are committed to creating opportunities to strengthen Indigenous leadership and participation within the visual arts sector.

To this end, I am delighted to announce the completion of the first phase of the Wesfarmers Arts Indigenous Fellowship program with the publication of this report, after an extensive Australia-wide consultation project conducted by Cox Inall Ridgeway and led by Aden Ridgeway and Fiona Dewar.

The National Gallery of Australia and Wesfarmers have used the recommendations of this report based on industry and community feedback to ensure the relevance and value of Wesfarmers Arts Indigenous Fellowship to potential participants.

The Wesfarmers Arts Indigenous Fellowship is intended to be an initiative of encouragement, excellence and engagement, which we hope will attract future Indigenous arts leaders and managers.

I would also like to thank our partners Wesfarmers for their vision and ongoing commitment to developing the arts industry in Australia.

Ron Radford AM

Director
National Gallery of Australia



Growing up in country Western Australia, I was aware of the opportunities I had that were not available to Aboriginal people in my community.

Business has a significant role to play in closing the unacceptable life expectancy and opportunity gap that exists between Aboriginal and Torres Strait Islander peoples and the wider Australian community.

Wesfarmers is now one of Australia's largest employers and we have made a commitment to working with Indigenous communities across the country to create employment within our businesses and opportunities in education, training and community development for Indigenous people to participate in Australia's growth, both economically and from a cultural perspective.

The Wesfarmers Arts Indigenous Fellowship is part of that commitment. It is a privilege to work to be able to work together with the National Gallery of Australia on a national venture that brings together what both our institutions do in support of the arts with our responsibilities to Indigenous employment and development.

Richard Goyder

Chief Executive Officer
Wesfarmers



In travelling across the country, I have immensely enjoyed the many opportunities to sit down and listen to those working in Indigenous visual arts as practitioners and managers, from the city to the remote, and from art centres and galleries to our bigger cultural institutions.

I would like to acknowledge their passion and commitment and I hope that in presenting this report it truly reflects our Australia-wide conversation about their needs and aspirations.

Of course, none of this would have been possible without the leadership and commitment of two iconic Australian organisations: Wesfarmers and the National Gallery of Australia.

Both organisations have shown their commitment and desire to make a difference so that new opportunities might arise for Indigenous people to become more involved in the management and administration of Indigenous visual arts.

This is their goal, and I congratulate both Wesfarmers and the National Gallery of Australia for demonstrating such leadership. I commend this report for their consideration and hope it helps them reach this goal.

Aden Ridgeway

Director
Cox Inall Ridgeway



EVALUATION REPORT

1 Executive summary

This report provides an analysis and assessment of a proposal to create a Fellowship through the National Gallery of Australia (Gallery) and funded by Wesfarmers Limited (Wesfarmers) to be known as the Wesfarmers Arts Indigenous Fellowship.

The Indigenous Fellowship program comprises offerings of a Fellowship and an Associate Fellowship/Scholarship, and is to be the premier fellowship of its kind in Australia.

Cox Inall Ridgeway, a specialist Indigenous Affairs consulting business, undertook an Australia-wide consultation process to advise on the structure and content of the Fellowship program.

Methodology

The methodology used for the Australia-wide consultations involved a three-pronged approach of:

- 1 conducting **desktop research** and **issues scan** of the Indigenous visual arts landscape to gather information about the inclusion of Indigenous people in the arts and cultural sector and existing fellows here and overseas
- 2 conducting **workshops** to capture a wide representation of the sector in conjunction (where possible) with existing arts and cultural events
- 3 using the outcomes and feedback gathered from the workshops to develop a set of **principles** to guide the Gallery and Wesfarmers as they develop the Fellowship program.

National consultations

During the period August 2009 to February 2010, Cox Inall Ridgeway convened a series of workshops to socialise the idea of the Wesfarmers Arts Indigenous Fellowship and gain input into the structure of the final offering.

A total of 10 workshops were held across seven states and territories: Sydney (two), Melbourne, Canberra, Cairns, Adelaide, Alice Springs, Darwin, Perth and Broome. During the course of recruiting participants for the workshops, over 500 industry stakeholders from the Indigenous visual arts, the broader Indigenous arts and the education sector were contacted.

At the close of the consultation period, 130 industry stakeholders had attended the workshops and a further 93 people had offered to provide input to the development of the Fellowship program.

Key findings

The key findings from the Australia-wide consultations were:

- The partnership between the National Gallery of Australia and Wesfarmers was warmly received.
- The Fellowship program is seen as a unique opportunity for professional development for Indigenous people in the visual arts.
- The Fellowship program provides opportunity for the development of a two-way relationship between the Gallery/Wesfarmers and the Indigenous visual arts sector.
- The Fellowship program provides opportunity to formalise and enhance the network of Indigenous professionals in the visual arts.

The stakeholder consultation process demonstrated the need for such professional development opportunities to be provided. The industry recognises that the Gallery and Wesfarmers are well placed to provide this opportunity.

Guiding principles

Using the outcomes from the consultation process Cox Inall Ridgeway has developed a set of guiding principles to assist the Gallery and Wesfarmers in developing the Fellowship program. These principles are as follows:

- **Aspirational:** the Fellowship is aspirational and will play to people's sophistication.
- **Foundation building:** the Fellowship seeks to improve the number of individuals working in visual arts management and administration.
- **Adaptive and flexible:** the Fellowship provides for tailor-made professional development opportunities.
- **Critical mass:** the Fellowship seeks to create strong networks and communities of interest.
- **Improved pathways and linkages:** the Fellowship encourages and provides opportunities for partnerships.
- **Value add:** the Fellowship provides opportunities to build on existing skills and knowledge.
- **Accreditation/Qualification:** the Fellowship provides the opportunity for formal and informal learning outcomes.
- **Long-term investment:** the Fellowship is for a two-year supported opportunity
- **'Blue sky' approach:** the Fellowship is not limited to Indigenous visual arts alone and provide wider opportunities.

Recommendations

Cox Inall Ridgeway has collated the feedback from each of the workshops and offers the following recommendations to the Gallery and Wesfarmers.

FELLOWSHIP MODEL

Recommendation 1

The Gallery considers a flexible approach to the Fellowship, which can be adapted to suit the needs of individual applicants and the Gallery.

Recommendation 2

Applicants are encouraged to adopt a 'blue sky' approach to the opportunity provided under the Fellowship.

Recommendation 3

The Gallery does not prescribe a requirement for the Fellows to relocate to Canberra for the period of the Fellowship.

ASSOCIATE FELLOWSHIP/SCHOLARSHIP MODEL

Recommendation 4

The Associate Fellowship/Scholarship is structured to enable sustained connection between the Gallery, participants and networks.

Recommendation 5

The Associate Fellowship/Scholarship is an accessible and practical skills development opportunity.

CAPACITY, INFRASTRUCTURE AND SUPPORT

Recommendation 6

The Gallery recognises the value of a strong and supportive working environment, including recognition of the need for appropriate mentoring

Recommendation 7

The Gallery and Wesfarmers create a collegiate network of Fellows and Associate Fellows/Scholars and other industry stakeholders that enables sustained connection after the Fellowship is complete.

PARTNERSHIPS AND LINKAGES

Recommendation 8

The Gallery and Wesfarmers recognise the value of creating an opportunity for two-way learning under the Fellowship program with and between individuals and communities.

Conclusion

As a result of the consultation, the Gallery and Wesfarmers have received recognition of their contribution to the Indigenous visual arts sector and encouragement within the industry to provide the Fellowship.

The workshops enabled Cox Inall Ridgeway to canvas and collect insights and recommendations from the industry into the structure of a professional development program.

This report and its findings, therefore, provide a number of recommendations for the Gallery and Wesfarmers to refine the Fellowship.

2 Situation analysis

The past 40 years have been witness to a 'renaissance' of Indigenous art and cultural expression throughout Australia. Indigenous people have had to respond to the challenges of a changing modern landscape by humbly giving us a new lens in which to see the richness and diversity of the nation's 'first peoples'.

It is in this vein, that Indigenous visual arts has not only sought to capture on a broad canvas the story of the world's oldest living people but to do what even environmentalists have failed to do: to capture the essence of a real emotional experience through the portrayal of art.

Indigenous visual artists, as such, have been steadfastly working away at the edges of the canvas, re-inventing themselves and their communities, critiquing the moments of extreme joy and deep sadness and celebrating with reverence the custodial commitment within, between and beyond the people, the land, Australia and the world.

Indeed, growth in Indigenous visual arts has not been smooth because we could never have imagined where the past might lead. What we can say, however, is that while the efforts of our past have produced a terrific story, the future need for Indigenous training and self-management in the arts has firmly arrived on our doorsteps.

Art, in reality, mimics the life of the people but, in doing so, it has created a plethora of new hopes and challenges—not everyone is an artist but all have a custodial duty, not everyone wants to be a leader but some want to play their part in managing local arts centres and related businesses.

While a lot is made of the contribution Indigenous visual arts makes to the economy and the success of individual artists, less is said about the growing pressures on communities: the increasing need for better governance, the need for better skills, training and opportunities for arts centre workers, and the need to provide opportunity for local Indigenous

people to be employed as workers and managers of arts centres.

This report has been prepared with this in mind. It acknowledges the great body of work already done and the views of Indigenous peoples and others through the Australia Council's 2008 report, *Making solid ground: infrastructure and key organisations review*, and the 2007 report of the Senate Standing Committee on Environment, Communications, Information Technology and the Arts, *Indigenous art—securing the future*.

Both reports acknowledge the significance of supporting and nurturing Indigenous artists to participate in the creation of art as well as the social, economic and cultural benefits that accrue.

Nonetheless, and despite these gains, non-Indigenous people still provide much of the professional support and management of Indigenous visual arts.

Consequently, and after many decades of significant growth, it is obvious that Indigenous people should play a greater role in the management of their arts, and this pursuit is supported by a wide variety of leaders in the arts as well as reputable and influential organisations such as the National Gallery of Australia and Wesfarmers Limited.

3 Westfarmers Arts Indigenous Fellowship

In 2009, the National Gallery of Australia (Gallery) and Wesfarmers Limited (Wesfarmers) formalised a partnership to create an opportunity for Indigenous Australians to play a greater role in the professional management and administration of Indigenous visual arts via a fellowship.

The partnership of these two iconic organisations presents a significant opportunity to commit to long-term development, training and mentorship of Indigenous people.

The partnership proposed creating the Wesfarmers Arts Indigenous Fellowship to encourage and support the development of Indigenous people into management positions in the visual arts sector.

Broadly, the Gallery and Wesfarmers identified three initial goals for the Fellowship to achieve over the five-year partnership:

- 1 Four (4) Indigenous people will have graduated as Fellows.
- 2 Up to thirty-two (32) Indigenous people will have participated in the Associate Fellow program.
- 3 The Wesfarmers Arts Indigenous Fellowship will be the premier fellowship of its kind in Australia.

To inform the development of the Fellowship program, the Gallery and Wesfarmers contracted Cox Inall Ridgeway, a specialist Indigenous Affairs consulting business with extensive links into Indigenous organisations and communities, to undertake an Australia-wide consultation process and advise on the structure and content of the Fellowship program.

3.1 Methodology

Cox Inall Ridgeway's methodology involved a three-pronged approach of:

- conducting **desktop research** and **issues scan** of the Indigenous visual arts landscapes to gather information about the inclusion of Indigenous people in the arts and cultural sector and existing fellows here and overseas
- conducting **workshops** to capture a wide representation of the sector, and staging workshops in conjunction (where possible) with existing arts and cultural events
- using the outcomes and feedback gathered from the workshops to develop a set of **principles** to guide the Gallery and Wesfarmers as they develop the Fellowship program.

4 Desktop research and issues scan

At the outset, Cox Inall Ridgeway undertook some desktop research and issues scanning to collect information about the Indigenous visual arts sector, its key stakeholders and influencers.

This research phase resulted in two outputs: the development of a stakeholder network resource and a discussion paper to position the Fellowship.

4.1 Stakeholder network resource

The stakeholder network resource provided our team with a base from which to start contacting people to attend the workshops. During the course of recruiting participants for the workshops, Cox Inall Ridgeway contacted over 500 industry stakeholders from the Indigenous visual arts, and the broader Indigenous arts and education sectors.

The network resource now contains contact details for over 540 stakeholders involved or with a keen interest in the Indigenous visual arts sector.

A final copy of this resource has been supplied to the National Gallery of Australia (Gallery), and Cox Inall Ridgeway suggests the stakeholders in this network are kept informed of Fellowship developments.

4.2 Discussion paper

The discussion paper provided some context on the formation of the partnership between the Gallery and Wesfarmers Limited (Wesfarmers), and outlined what the partnership was intending to achieve.

A copy of the discussion paper was provided to all participants prior to the workshops as a means of stimulating ideas, views and thoughts about what makes a successful fellowship program offering.

A copy of the 'Discussion paper' is in the *Wesfarmers Arts Indigenous Fellowship Consultation report: Support Documentation*, page 5.

It also acted as the first formal piece of communication to the industry about the Fellowship program. Key messages about the program were developed during the project inception workshop between Cox Inall Ridgeway, the Gallery and Wesfarmers and were refined by the Gallery's Communications and Marketing team.

4.3 Comparative analysis

As identified in the *Making solid ground* report from the Australia Council and the 2007 *Indigenous art—securing the future* Senate report, professional development opportunities for Indigenous people wishing to become more involved in the management and administration of the visual arts are limited.

While most fellowships and scholarships are focused on providing development opportunities and support for practising Indigenous artists, only a small number allow professional development for those interested in working in visual arts administration and management.

As part of the desktop research phase of this project, Cox Inall Ridgeway investigated different types of fellowships and scholarships that are currently available for Indigenous people in this space. The results of this research were used in the workshop discussion paper and content and to produce a comparative analysis to better understand the opportunity being proposed by the Gallery and Wesfarmers.

The following compares the Accelerate initiative with the Wesfarmers Arts Indigenous Fellowship, which provides the closest comparison that can be made of any such models.

Table 1 Comparative analysis: Accelerate and Wesfarmers Arts Indigenous Fellowship

	ACCELERATE	PROPOSED MODEL FOR WESFARMERS ARTS INDIGENOUS FELLOWSHIP
DESCRIPTION	<ul style="list-style-type: none"> an international cross-cultural program to boost the careers of Indigenous Australians working in the creative industries. began in 2009 as the result of a partnership between the British Council and the Wilin Centre for Indigenous Arts and Cultural Development (University of Melbourne), the Australia Council and Virgin Atlantic Airways. 	<ul style="list-style-type: none"> an initiative designed to provide professional development opportunities and support to improve the number of Indigenous Australians working in visual arts management and administration. a partnership between the National Gallery of Australia and Wesfarmers Limited.
OVERALL GOAL	<ul style="list-style-type: none"> To provide professional development opportunities for people to work in the UK under the guidance and mentorship of UK creative leaders. 	<ul style="list-style-type: none"> To provide professional development opportunities to interested Indigenous Australians and to improve the numbers of Indigenous people working in visual arts management and administration in Australia.
PEOPLE CRITERIA	<ul style="list-style-type: none"> available to three (3) Indigenous people who are either an artist-practitioner or arts worker in the creative industries seeks accomplished individuals who are established in their art-form, well respected by their community and professional peers and poised to take the next step in their careers. 	<ul style="list-style-type: none"> Fellowship available to two (2) Indigenous people each year Associate Fellowship/Scholarship available to up to sixteen (16) Indigenous people each year seeks individuals already working in the visual arts and who would benefit from such an initiative seeks self-driven and committed individuals.
SELECTION CRITERIA	<ul style="list-style-type: none"> candidates must be identified as Indigenous Australian national competitive process self-nomination or nomination by community peers and industry leaders 	<ul style="list-style-type: none"> candidates must be identified as Indigenous Australian open and competitive process available Australia-wide self-nomination consideration for applications to be provided in other form
PACKAGE COMPONENTS	<ul style="list-style-type: none"> opportunity to work in the UK under the guidance and mentorship of creative leaders in a world-class cultural organisation individually designed professional development program leadership training in London professional placement within a cultural organisation upon return to Australia. 	<ul style="list-style-type: none"> opportunity to work in the Gallery and/or Wesfarmers individually designed professional development program mentorship.
FINANCIAL VALUE	<ul style="list-style-type: none"> valued at \$20 000 all-expenses-paid trip to the UK, including a return economy flight. 	<ul style="list-style-type: none"> \$50 000 support for travel to Canberra and for other necessary expenses.
DURATION	<ul style="list-style-type: none"> short-term (less than one year). 	<ul style="list-style-type: none"> up to 2 years.

Analysis

While there are some similarities between the Accelerate initiative and the Wesfarmers Arts Indigenous Fellowship the established goals and intended outcomes are quite different:

- Accelerate seeks to provide career development opportunities for individuals
- Wesfarmers Arts Indigenous Fellowship seeks to improve the opportunities for more Indigenous people to work in visual arts management and administration and to develop strong networks.

While each initiative is valuable, and could conceivably complement each other, it is important to have a clear understanding about what is different and what is the same in order to better understand the model being proposed in this report.

It is Cox Inall Ridgeway's view that the model/s proposed by the Gallery are on the right track but may need refinement to provide greater clarity and to match up against issues identified through the series of consultation workshops, which are discussed later in this report.

5 Consultation workshops

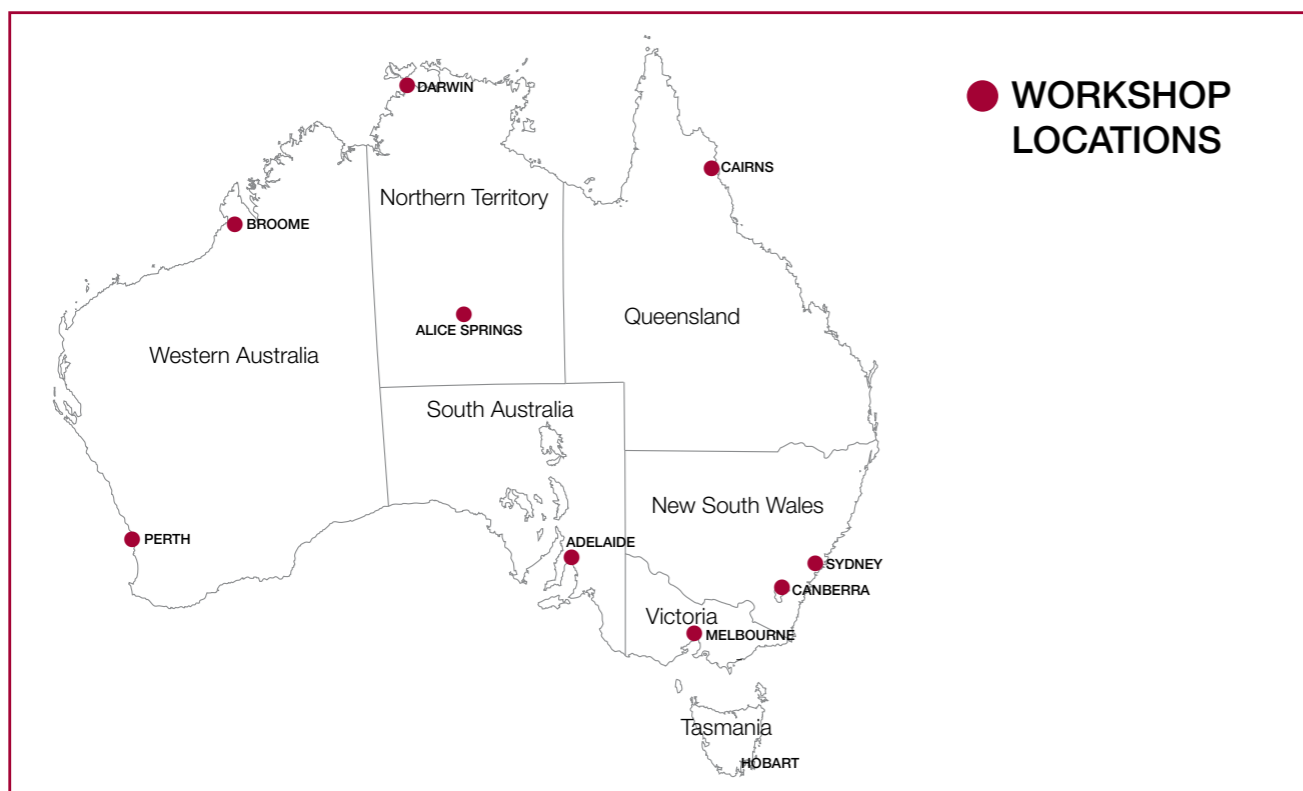
Table 1 Comparative analysis: Accelerate and Wesfarmers Arts Indigenous Fellowship

5.1 Workshop aims

The National Gallery of Australia (Gallery) and Wesfarmers Limited (Wesfarmers) were seeking a high level of community, industry and government engagement with the Fellowship development process. The aims of this consultation were three-fold:

- 1 to provide insights into the issues and barriers to Indigenous participation in visual arts management professions
- 2 to inform the most appropriate structure, content and focus of the Fellowship program to maximise outcomes for the Indigenous visual arts sector, the arts sector nationally, and the Gallery and Wesfarmers
- 3 to build a community of interest around the Fellowship, which could be accessed to source applicants and build the reputation of the offering

Chart 1 Workshop locations



and its founding partners.

5.2 Content and structure

Cox Inall Ridgeway convened a series of nine initial workshops across seven states and territories. In each location, Cox Inall Ridgeway sourced a venue known to the local Indigenous community and, where possible, partnered with a local Indigenous arts organisation. The exception was in Perth, where the workshop was held at Wesfarmers.

The map below indicates the location for each initial workshop. Where possible, Cox Inall Ridgeway tried to hold the workshop close to an existing Indigenous arts event to reduce travel time and opportunistically capture participants. While this worked well for the Cairns Indigenous Art Fair, it worked against us in Alice Springs, with most people travelling back to communities after Desert Mob.

A series of advertisements were also run in the *National Indigenous Times* and the *Koori Mail* to ensure the wider Indigenous community was aware of the consultations and could participate if they wished.

At the start of each workshop, Cox Inall Ridgeway sourced a local representative of the Indigenous visual arts community to provide an overview of the sector in their state or region. In most cases, we secured representatives from the host state's government department for arts. Inviting local people to give an overview of participation, professional development pathways, challenges and future direction for the Indigenous visual arts helped to ensure a level of buy in and participation from other workshop participants.

At the close of the workshop consultation period, 118 industry stakeholders had attended the workshops and a further 93 individuals had offered to provide input into the development of the proposed fellowship.

Notes summarising the workshop discussions and key points were taken during each workshop. Cox Inall Ridgeway then drafted individual workshop reports, which were distributed to all participants and interested stakeholders. Recipients were given the opportunity to make comments or amendments to the reports to ensure an accurate summary was captured.

Workshop reports, with annotated feedback provided after the workshops, are in the *Wesfarmers Arts Indigenous Fellowship Consultation report: Support Documentation*, page 5.

Table 2 Workshop locations, guest speaker and attendance numbers

WORKSHOP	LOCATION	GUEST SPEAKER/HOST	ATTENDEES
SYDNEY (NSW)	Australia Council for the Arts	Peter White, Arts NSW	15
MELBOURNE (VIC)	Koorie Heritage Trust	Vicki Couzens, artist	10
CANBERRA (ACT)	Burringiri Association, ACT Aboriginal and Torres Strait Islander Cultural Centre	Matilda House	7
CAIRNS (QLD)	Arts Nexus	Cameron Costello, Arts Queensland	11
ADELAIDE (SA)	Tandanya, National Aboriginal Cultural Institute	Renee Johnson, Tandanya	19
ALICE SPRINGS (NT)	Diplomat Hotel	Kate Podger, Araluen Arts Centre	8
DARWIN (NT)	Frog Hollow Centre for the Arts	Christina Davidson, ANKAA	20
PERTH (WA)	Wesfarmers House	Kathleen Toomath, Department of Culture and the Arts, WA	15
BROOME (WA)	Mamabulanjin Aboriginal Corporation	Sally Clifford, Warlayirti Artists	13

Feedback supplied via email or telephone consultations from those unable to attend the workshops is attached in the *Wesfarmers Arts Indigenous Fellowship Consultation report: Support Documentation*, page 5.

Following Cox Inall Ridgeway's presentation of the consultation workshop feedback, the Gallery and Wesfarmers developed a draft offering for the Fellowship and the Associate Fellowship, which was renamed the Scholarship. These offerings are included in the *Wesfarmers Arts Indigenous Fellowship Consultation report: Support Documentation*, page 5.

To refine the offering and create an opportunity for high-level engagement with the Indigenous visual arts sector, a further workshop was held with select participants in Sydney.

Cox Inall Ridgeway selected a group of 14 participants who are already established in the industry or possible emerging leaders for the future. Attendees included:

- Peter White, Indigenous Cultural Development Officer, Arts NSW
- Tina Baum, Curator, National Gallery of Australia
- Djon Mundine, Indigenous Curator Contemporary Art, Campbelltown Arts Centre
- Brenda Croft, Lecturer, Indigenous Art, Culture and Design, University of South Australia
- Jennifer Martinello, Director, Kemarre Arts
- Chad Creighton, formerly Art Gallery of Western Australia
- Franchesca Cubillo, Senior Curator, National Gallery of Australia
- Renee Johnson, Visual Arts Officer, Tandanya
- Chris Bonney, Aboriginal and Torres Strait Islander Board Program Officer, Australia Council for the Arts
- Merinda Donnelly, Indigenous Program Officer, Australia Council for the Arts
- Cameron Costello, Program Manager, Backing Indigenous Arts, Arts Queensland
- Lydia Miller, Executive Director, Aboriginal and Torres Strait Islander Arts, Australia Council for the Arts
- Keith Munro, Curator, Aboriginal and Torres Strait Islander Programs, Museum of Contemporary Art
- Kamahi-Djordon King, Project Manager, Deep Listening Project, Koorie Heritage Trust

The key points of the final high-level workshop were to:

- 1 refine the proposed fellowship offering using the expertise and knowledge of industry professionals
- 2 strengthen the community of interest around the Fellowship program and create advocates for the program ahead of its launch.

Participants were given a draft copy of the Fellowship offering ahead of the workshop and asked to consider how the offering matched up against the initial consultation recommendations. During the workshop, a copy of the draft Scholarship offering was also discussed in light of the earlier recommendations. Notes summarising the feedback from this workshop were collated into a workshop report and circulated to the Gallery and Wesfarmers for consideration.

A copy of this workshop report is in the *Wesfarmers Arts Indigenous Fellowship Consultation report: Support Documentation*, page 5.

5.3 Key findings

The stakeholder consultation process confirmed the industry's desire for professional development opportunities to be provided. The Gallery and Wesfarmers were recognised as being well placed to provide such opportunities.

Broadly, the key findings of the consultation process were:

- The partnership between the National Gallery of Australia and Wesfarmers was warmly received.
- The Fellowship program is seen as a unique opportunity for professional development for Indigenous people in the visual arts.
- The Fellowship program provides opportunity for the development of a two-way relationship between the Gallery/Wesfarmers and the Indigenous visual arts sector.
- The Fellowship program provides opportunity to formalise and enhance the network of Indigenous professionals in the visual arts.

5.3.1 Fellowship concept

Overall feedback on the concept of the Fellowship is extremely positive, with most participants agreeing that it is a high-level opportunity for someone to explore and build their experience and professional skills in the arts.

Participants agree that a significant gap existed in training and professional development opportunities for Indigenous people in the Indigenous visual arts sector and the partnership between the Gallery and Wesfarmers to address this is viewed warmly.

There was significantly more discussion on the role and structure of the proposed Associate Fellowship/Scholarship, with many raising questions about the objectives of the program and what the Gallery and Wesfarmers are hoping to achieve from it.

5.3.2 Issues and challenges

Despite the geographical spread of the initial consultation workshops, the issues and challenges faced by the Indigenous visual arts sectors were broadly the same. This resulted in a number of common issues emerging, which shaped the participants' responses to the Fellowship offering.

These issues can be grouped into three broad categories:

- 1 Education and professional development
- 2 Employment
- 3 Infrastructure and support.

While it is not the role of the Fellowship to address all of these issues, they should be considered because of their impact on the Fellowship refinement process (see table 3 on page 22).

5.3.3 Collaboration and networking

In addition to acting as a collection point for ideas for the Fellowship, the workshop consultation process also created a collaborative networking environment for participants in the Indigenous arts sector.

In many instances, a number of workshop participants had never before met face-to-face, while others met for the first time. As a result, the workshops facilitated a number of new relationships within the sector, and the Gallery and Wesfarmers partnership was the catalyst for

bringing people and organisations together.

Additionally, many participants saw opportunities for state-based partnerships with state galleries or state government arts agencies, which could be a way of enhancing the Fellowship and extending its reach.

5.4 Guiding principles

With the outcomes of the consultation process, Cox Inall Ridgeway used an analytical tool to help define the Fellowship offering using a 'this, not this' approach. The following table may be populated further by the Gallery and Wesfarmers; however, it provides a starting point for refining the offering (see table 4 on page 23).

Cox Inall Ridgeway has used this tool to develop a set of guiding principles to reflect the values of the Fellowship program:

- 1 offer a sophisticated, aspirational program that encourages people to challenge themselves and build on existing skills and knowledge
- 2 encourage and enable applicants to create their own professional development opportunity within the Fellowship
- 3 look beyond formal and informal qualifications to offer a program that is a holistic, professional development opportunity
- 4 seek to improve the number of individuals working in the visual arts management and administration
- 5 foster the interest and passion around the Fellowship to create a strong network and community of interest
- 6 open the way for improved pathways and linkages within the Indigenous visual arts sector
- 7 represent a long-term investment on behalf of the Gallery and Wesfarmers
- 8 be a 'blue sky' approach not limited to a visual arts opportunity.

Table 3 Issues and challenges affecting the Indigenous visual arts sector

CATEGORY	ISSUES AND CHALLENGES
EDUCATION AND PROFESSIONAL DEVELOPMENT	<ul style="list-style-type: none"> There is 'no straight pathway' for people entering into arts worker roles. There are very few tertiary courses designed to develop professional skills in the arts compared to those aimed at arts creation. Remote locations and compulsory class sizes impact adversely on the delivery of arts administration courses offered by state TAFE institutions. Pursuing a university education is described as 'daunting' given the small numbers of Indigenous students and the inflexible nature (or Western style) of delivering courses. Mentoring and other appropriate support was seen as a critical part of any professional development program.
EMPLOYMENT	<ul style="list-style-type: none"> There are very few employment outcomes available—a total of sixteen (16) professional positions in the arts are currently held by Indigenous people. People already undertake a significant amount of training with no <i>real</i> employment outcomes, resulting in many being lost to other careers and sectors. Jobs in the arts are perceived as not being '<i>real jobs</i>', while those in remote locations are viewed as white man's jobs. Support and training in remote areas is often lacking to implement succession plans for arts centre managers.
INFRASTRUCTURE AND SUPPORT	<ul style="list-style-type: none"> Funding generally falls to state and territory governments and fluctuates greatly between governments Infrastructure funding for community arts centres and galleries is likely to come from state government departments. Soft infrastructure, such as artists collectives, has emerged to plug gaps and is often not recognised by governments and other funding bodies. The sector is considered ill-defined and does not take into account the diversity of Indigenous visual arts. The example cited spoke about some tension as a result of the recognition received by Indigenous artists in the northern part of Australia versus that received by artists in the southern parts of the country. As such, artists from the south felt that their art was not recognised as legitimate Indigenous art unless it matched consumer demand and expectations. There is a call to better understanding of the role of the arts in respect to health and wellbeing of Indigenous communities.

Table 4 Defining the Wesfarmers Arts Indigenous Fellowship

THE FELLOWSHIP IS ...	THE FELLOWSHIP IS NOT ...
Aspirational: play to peoples sophistication	training
Foundation building: seeks to improve the number of people working in visual arts management and administration	single-focused outcomes
Adaptive and flexible: Tailor-made professional development opportunity	just a job
Critical mass: seeks to create strong networks and communities of interest	an exclusive club
Improved pathways and linkages: opportunities for partnerships	an entry-level career step
Value add: opportunity to build on existing skills and knowledge	the answer to Indigenous arts centre manager shortages
Accreditation/Qualification: part of a suite of formal and informal outcomes	a single accreditation outcome
Long-term investment: 2-year supported opportunity	A short-term investment
'Blue sky' approach: not limited to an Indigenous visual arts opportunity	an Indigenous visual arts opportunity alone

6 Fellowship offering

The consultation and refinement process sought recommendations on the most appropriate structure, content and focus of the Fellowship program.

Cox Inall Ridgeway structured the workshop program to consider and explore the following issues:

- the size of the pool of potential applicants
- how to grow this pool into the future
- the purpose and structure of the Fellowship and Associate Fellowship/Scholarship, and how they relate to each other
- how to create and sustain a strong network of people who have been through each program.

Broadly speaking, workshop participants agreed that:

- relocating to Canberra for two years will be a significant barrier
- the Fellowship structure needs to be flexible and adaptive to suit individual needs and circumstances
- a ‘blue sky’ approach is preferred over an opportunity purely focused on Indigenous arts
- the Associate Fellowship/Scholarship concept provides opportunities but not in its current form
- a sustained connection is required between candidates and the Gallery after the Fellowship is complete
- the Fellowship should be seen as an opportunity for two-way learning between individuals/communities and the Gallery.

Participants at the refinement workshop were asked to confirm these issues, and then consider the draft Fellowship offering with these in mind.

Cox Inall Ridgeway has grouped the recommendations into four broad categories:

- Fellowship model
- Associate Fellowship/Scholarship model
- Capacity, infrastructure and support
- Partnerships and linkages

6.1 Fellowship model

The National Gallery of Australia (Gallery) and Wesfarmers Limited (Wesfarmers) are keen that the Fellowship be a high-quality, professional development opportunity for the visual and Indigenous arts sector. This sentiment is echoed by the sector, which is keen that the Fellowship be designed and developed to play to the sophistication of the target audience.

From the outset, workshop participants perceived the Fellowship as a high-level opportunity for people who are already participating in the arts sector but who may not have had such an opportunity at the national or international level. This perception is likely to have been influenced by semantics—a Fellowship is generally a high-level opportunity for post-graduates—and the partnership between two highly regarded national organisations such as the Gallery and Wesfarmers.

During the course of the workshops, Cox Inall Ridgeway asked participants to suggest structural elements of a program that would encourage this perception, including program delivery, partners, education components and financial considerations.

These suggestions contributed to the development of a draft Fellowship program incorporating the following elements:

- tailored professional development by project
- selection criteria are open, competitive and merit-based
- Fellows can take up to two years for their project
- project should involve the National Indigenous Art Triennial or the Aboriginal and Torres Strait Islander galleries in the Stage 1 building project
- stipend of \$50 000.

Broadly speaking, feedback on the draft Fellowship offering was well received by participants at the refinement workshop. The following table outlines particular elements raised by the group as worthy of further consideration.

6.1.1 Recommendations

- 1 The Gallery considers a flexible approach to the Fellowship, which can be adapted to suit the needs of individual applicants and the Gallery.
- 2 Applicants are encouraged to adopt a ‘blue sky’ approach to the opportunity provided under the Fellowship.
- 3 The Gallery does not prescribe a requirement for the Fellows to relocate to Canberra for the period of the Fellowship.

Table 5 Breakdown of Wesfarmers Arts Indigenous Fellowship elements

ELEMENT	DETAIL
VALUE	<ul style="list-style-type: none"> ▪ Stipend of \$50##000.
TIMEFRAME	<ul style="list-style-type: none"> ▪ Fellows can take up to two years for their project. ▪ Need clarification on whether the stipend doubles for a two-year project or not.
APPROACH	<ul style="list-style-type: none"> ▪ Include a project component to the Fellowship that gives the Fellow, the Gallery and Wesfarmers a concrete outcome at the close of the program. ▪ Need to determine whether the project is candidate-directed, a collaborative approach between candidate and institution or institution-directed.
COMPONENTS	<ul style="list-style-type: none"> ▪ Include exposure to a variety of environments, including state and regional galleries, commercial galleries, auction houses and community arts centres. ▪ No overriding view that the Fellowship should include a compulsory education component, suggesting it should be up to the Fellow to identify if a tertiary education course would benefit their program of work.
PARTNERSHIPS	<ul style="list-style-type: none"> ▪ Partner with state galleries, art departments, art centres, etc to extend the Fellowship offering and offer support for the Fellow in their home state.
PERFORMANCE	<ul style="list-style-type: none"> ▪ Need to define a set of competencies for the Fellow and the organisation in order to make it a two-way learning experience. ▪ Consider the Fellow’s own set of expectations for themselves to achieve and be clear about how the program can accommodate both. ▪ Establish and maintain assessment points, manage performance, provide honest and constructive feedback and carry out periodic reviews of the program.
POST-FELLOWSHIP	<ul style="list-style-type: none"> ▪ Schedule specific periods of time to bring the Fellows back to the Gallery for networking and/or further professional development. ▪ Sustaining growth has to be mapped out as a commitment so that people applying for the Fellowship will feel secure.

6.2 Associate Fellowship/scholarship model

The Gallery and Wesfarmers sought to develop a program that would act as a stepping stone to the Fellowship program and developed two models:

- 1 the Associate Fellowship: a one-off, two-week program at the Gallery
- 2 the Scholarship: a one-off, five-day program at the Gallery.

It also became apparent during the course of the first consultation that the Fellowship program would demand a larger pool of potential applicants over time. It was envisaged that the secondary offering would also begin to address the supply issue and offer an accessible, practical skills development opportunity.

Key feedback from both rounds of consultation was that any form of offering needed to be long enough to provide a meaningful professional development opportunity. Ongoing support for the program participants was also considered crucial. It was agreed that some form of contact would need to be maintained in order for the program to be meaningful for the participants and to build a critical mass.

While there are budget constraints on developing the secondary offering to ensure it does not impact the Fellowship, participants wished to encourage the Gallery to explore more creative ways of using the available funds to extend the networking opportunities.

Table 6 Associate Fellowship/Scholarship elements for consideration

ELEMENT	FOR CONSIDERATION
PROGRAM STRUCTURE	<ul style="list-style-type: none"> ▪ Consider that neither model allowed enough time to provide a meaningful professional development opportunity—or allow participants enough time together to form a strong network. ▪ Halve the number of participants but double the amount of time in Canberra via two blocks of two-week programs. ▪ Build a separate program to allow professional development for arts centre workers that reflects the multi-skilled nature of work in remote arts centres. ▪ Run the program several times throughout the year in multiple modules with a focus on skill enhancement and include a Gallery accreditation/qualification at the end of it. ▪ Encourage participants to engage in scholarly learning, giving rise to opportunity for the Gallery to partner with ANU and create industry discourse. ▪ Program needs to be populated, led and directed by Indigenous people in the industry and to include Indigenous people in the program to provide mentoring, support and expert advice. However, it needs to be careful not to drain the Gallery's Aboriginal and Torres Strait Islander staff and perhaps draw on Indigenous expertise outside the institution.
PARTNERSHIPS	<ul style="list-style-type: none"> ▪ Partner with state and regional galleries to extend the Associate Fellowship/Scholarship opportunity. ▪ Include the Associate Fellows/Scholars in the project work delivered by the Fellows. ▪ Create a two-way learning opportunity for the Gallery by sending staff to an Indigenous community to learn about how art is made and the environment it comes from, and to embed in the staff a respect of culture and language.
ONGOING SUPPORT	<ul style="list-style-type: none"> ▪ Build an online environment where contact can be maintained between participants. ▪ Convene an annual conference of Associate Fellows/Scholars (to commence after the second intake). ▪ Provide access to ongoing educational and professional development programs.

6.2.1 Recommendations

- 1 The Associate Fellowship/Scholarship is structured to enable sustained connection between the Gallery, participants and networks
- 2 The Associate Fellowship/Scholarship is an accessible and practical skills development opportunity.

6.3 Capacity, infrastructure and support

To ensure the development and maintenance of a successful Fellowship program, a number of administrative elements need to be considered by the Gallery as the principal co-ordinators of the program.

Two bodies will oversee delivery of the Fellowship program:

- 1 **Project Committee:** responsible for strategy, policy and implementation
- 2 **Advisory Committee:** advising on strategic matters, advocacy and promotion.

Project Committee members will be drawn from the Gallery and Wesfarmers, and Advisory Committee members will be sought from the wider Indigenous visual arts community. Advisory Committee members may be drawn on to mentor and support the Fellows and Associate Fellows/Scholars, to provide introductions to other mentors as required and to assist with the selection process.

A number of administrative recommendations were made during the course of the workshop process regarding:

- 1 application and selection processes
- 2 mentoring and support
- 3 Human Resources considerations.

Cox Inall Ridgeway has collated these elements in table 7 on page 28.

6.3.1 Recommendations

- 1 The Gallery recognises the value of a strong and supportive working environment, including recognition of the need for appropriate mentoring
- 2 The Gallery and Wesfarmers create a collegiate network of Fellows and Associate Fellows/Scholars

and other industry stakeholders that enables a sustained connection after the Fellowship is complete.

6.4 Partnerships and linkages

The course of the consultation process revealed a number of organisations that expressed interest in participating in the Fellowship process. Potential partners present two opportunities for the Fellowship:

- 1 to add to the budget of the Fellowship to enable a greater number of participants
- 2 to create greater linkages with Indigenous visual arts organisations, from state galleries to community arts centres.

While the decision to invite additional partners on board to grow the budget is one for the Gallery and Wesfarmers to discuss, the second opportunity should be considered carefully.

Creating strong two-way relationships with community arts organisations can be mutually beneficial:

- the community arts centre has access to some of the great minds and resources of Australia's leading art institution
- the Gallery has access to the cultural understanding of the people and communities that create the art.

Organisations which have put themselves forward as potential partners for the program are:

- state and regional galleries: as sources of employment and further training
- community arts centres: to assist with course content delivery and to build interest in the Fellowship for the future
- Tertiary education institutions
- peak arts organisations ANKAAA and Desart: to enable access to remote communities

6.4.1 Recommendation

- 1 The Gallery and Wesfarmers recognise the value of creating an opportunity for two-way learning under the Fellowship program with and between individuals and communities.

Table 7 Capacity, infrastructure, support elements

APPLICATION AND SELECTION PROCESS	
APPLICATION	<ul style="list-style-type: none"> Consider a video or audio presentation in place of written applications to allow visual representation of what the Fellows would like to achieve to overcome any literacy barriers. Provide assistance to people who may have difficulty completing their 'expression of interest' in English. Make use of Indigenous community networks to raise awareness about the program.
SELECTION CRITERIA	<ul style="list-style-type: none"> Weight traditional or cultural knowledge and previous experience in line with educational achievements. Enable applicants of all ages to apply. Applicants should demonstrate a long-standing commitment to the sector as well as an intention to remain in the sector after the Fellowship.
SELECTION PROCESS	<ul style="list-style-type: none"> Encourage discipline in the selection process to ensure success in the first few rounds. The selection process should be based on merit, with some consideration given to geographical spread. Consider spread between urban, regional and remote. Consider a spread of cultural and language groups. Consider taking an interview process approach so the Gallery and Wesfarmers can meet the applicants.
MENTORING AND SUPPORT	
MENTORING	<ul style="list-style-type: none"> Form a small network, which includes an Indigenous Gallery staff member, an Indigenous member of the Canberra community and someone from the Fellows home community.
SUPPORT	<ul style="list-style-type: none"> Developing a 'Living in Canberra' pack that includes childcare and medical services.
HUMAN RESOURCES CONSIDERATIONS	
ASSESSMENT AND FEEDBACK	<ul style="list-style-type: none"> Project manager required to establish and maintain assessment points, manage performance, provide honest and constructive feedback and carry out periodic reviews of the program.
SENSITIVITY	<ul style="list-style-type: none"> Encourage wider institutional staff learning to ensure staff are engaged and committed to the program and that the expectation is not solely placed on the individual to seek out learning opportunities. Recognise cultural obligations and add a period of cultural leave to the annual leave allowance. Systems/processes need to be robust to deal with isolation, burnout, lack of confidence working within an institution.
FUNDING	<ul style="list-style-type: none"> Consider the taxation implications of the Fellowship funding if it is a lump sum payment.

7 Conclusion

The consultation process undertaken by Cox Inall Ridgeway for the National Gallery of Australia (Gallery) and Wesfarmers Limited (Wesfarmers) has successfully delivered two primary objectives:

- 1 an informed, industry voice to inform the development of the Fellowship
- 2 a positive reputation and visibility for both partners in the sector.

Over 130 Indigenous visual arts industry participants, including some of the industry's highest profile and most respected names, attended the 10 workshops. The workshops provided valuable insights into the issues and barriers to Indigenous participation in management professions and have led to Cox Inall Ridgeway providing recommendations on the most appropriate structure, content and focus of the program.

The workshop series and associated communications program directly engaged over 500 Indigenous and non-Indigenous participants in the arts sector and led to a high-level of recognition about the program and particularly of Wesfarmers involvement with the sector.

Overall, the partnership was viewed warmly, with participants acknowledging the need for a high-level professional development opportunity for Indigenous people in the visual arts sector.

The main concern about the Fellowship program was to ensure it aimed high enough to challenge participants and produce a high level of excellence for the individual and the sector. Much of this concern will be addressed through tighter definitions of the Fellowship offering, and Cox Inall Ridgeway has provided two analysis tools to assist the Gallery and Wesfarmers with this.

More challenges arose in discussions around the Associate Fellowship/Scholarship offering. Participants felt that for this offering to have a meaningful impact, the program needed to establish and maintain contact with participants over a longer period. For the Gallery and Wesfarmers, the challenge is to provide a program that is accessible to a wide group of Indigenous

Australians—some of whom may not speak English as a first language—and does not impact the Fellowship budget.

Cox Inall Ridgeway believes this presents an opportunity for Wesfarmers and the Gallery to revisit the secondary offering and consider how this, or perhaps an alternative model, will support the delivery of a high-level, sophisticated Fellowship.

In addition to accessing respected industry leaders, the workshops also enabled Cox Inall Ridgeway to collate a number of 'learnings' about recruitment and selection, mentoring and support, and opportunities to access additional investment.

During the course of the consultancy, Cox Inall Ridgeway has worked closely with the Gallery and Wesfarmers to provide this information and construct an appropriate administrative support structure for the program. The subsequent Project Committee and Advisory Committee will enable the Fellowship program to be managed effectively and with access to the resources of Wesfarmers and the Gallery as well as the wider arts community.

As such, Cox Inall Ridgeway believes that with the information provided in this report, the Gallery and Wesfarmers are well positioned to develop a unique and credible Fellowship program that would enjoy wide support from all of the stakeholders.

Indeed, it is our further view that the development and promotion of such an initiative will provide a vital platform:

- for professional development opportunities in Indigenous visual arts management and administration
- to further develop strong networks
- to increase the number of graduates over time
- to position the Gallery and Wesfarmers as providing leadership in areas of most need.

Cox Inall Ridgeway commends this report for your consideration.

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