

Julianne Schultz (00:00:00):

Good morning, ladies and gentlemen, and thank you for joining us here this morning for this early session on arts for arts sake. We might have the music down be good yet. For arts rights sake, much as we'd like to have music as a backdrop for a panel on this nature, but it might be better if it's, if it's not there. I'm Julianne Schultz and it's my great pleasure to be here to be chairing this session this morning. Before I introduce you to the panel panelists and tell you a little bit about what's going to happen, let me do a little bit of of house housekeeping. Please make sure you've switched off your mobile phones. Nobody should be ringing you at this hour of the morning anyway. And if you wanting to tweet during this session, you're most welcome to so it's the hashtag is a A F O I.

Julianne Schultz (00:00:47):

So if you want to be having a running commentary for your interest groups, that's would be most welcomed. Now the decision that we're going to have today is called arts for arts sake, and we've got a really terrific group of people to be on the panel. It's changed slightly from the original program because of, of other other problems with airlines and the likes. So I think we, we have a really good conversation with the people we've got here today. Let me introduce the the speakers first, and then I'll tell you a little bit about what we planning to do. The first speaker is Katrina Sedwick Katrina has been, was a founding director and CEO of the biennial Adelaide film festival, which she used to commence to 2002 that's a good, long, good, long run. She also curates the AFF investment fund, which has supported 47 new Australian projects, including features, documentaries cross-platform and video installation work.

Julianne Schultz (00:01:43):

So she's really at the cutting edge of some of the creation of really terrific news screen screen work. Many IMF supported projects had gone on to garner a significant recognition, including Snowtown, which won a special jury mentioned and critics week Samson and Delilah, which I'm sure all of you have seen the 2009 winner of the camera door at, at con. It was recently showcased during a week week long screening at MoMA in in New York. Katrina had previously had an extensive background in the arts as a performer contract, creative producer and festival director, please welcome Katrina Sedgwick.

Julianne Schultz (00:02:23):

Our second speaker is Lisa Slade. So is the project curator at the art gallery of south Australia. She's also a PhD candidate at Monash university in 2010. She curated the exhibition curious colony of 21st century, a window Cromer for the Newcastle art gallery. The exhibition linked to her research and curatorial interests and was the first in a series of exhibitions driven by her research into culture colonial collecting and contemporary art previously, Lisa lectured in art history and theory at the university of Newcastle, and she continues her role in tertiary education through a collaboration between the, of Adelaide and the art gallery of south Australia, to which she contributes as a lecturer in a range of postgraduate courses. Please welcome Lisa Slade.

Speaker 2 (00:03:11):

[Inaudible]

Julianne Schultz (00:03:11):

Finally, I'm very pleased that Greg Mackey has been able to step in at the last minute to to, to take the place of Paul Grabowski. Who's been caught delayed in Indonesia, Greg I'm sure is well known to all of

you. These are south Australia and who's worked to promote the arts in this state for a very long time. Who was water, water, the middle of the order of Australia for his service to the community, through the promotion of arts, particularly the Adelaide festival of ideas not so long ago. So it's really nice that he's able to be here on this panel, which is so close to his, to his, his interests. He was a founding director of imprints booksellers in Adelaide in 1984 and was a co proprietor of that business until his appointment as executive director of south Australia in 2004, in 2008, he was appointed acting chief executive of the department of premier and cabinet. And following the appointment of a new chief executive remained with the department as an acting chief, deputy chief executive departmental affairs at Sotheby's ominous until he was appointed to that position in 2009 he's been a really important player as you know, in the arts in south Australia for a long time. And we're delighted that he's able to be here today.

Speaker 2 ([00:04:23](#)):

[Inaudible]

Julianne Schultz ([00:04:23](#)):

The session we'll, we'll run as a conversation and we'll have some time for questions at the end because I'm sure that all of you have have particular interests that you wanting to, to explore a bit further with the, with the panelists. I think that the aim of the session really is to try and unpick that old binary of art for its own sake and art for for commercial and socially useful purposes. How, how that divide can be made sense of in this current environment. I think we've moved a long way from that old simply, you know, it's one or the other, the sort of the intrinsic or the instrumental to, to thinking much more broadly about how arts and cultural policy shapes and intersects across all of our lives across the community, across the economy and across the sort of questions of identity in a much more expansive way.

Julianne Schultz ([00:05:11](#)):

The current discussion paper that the government, the federal government's got out on cultural policy, I think is indicating a willingness to engage in these discussions much more broadly than an old narrow sort of art for its own sake sort of focus. But because each of these panelists has had particular experience with festivals and blockbuster exhibitions and arranging events, which really try and aggregate people into places where they can have these conversations. I thought that would be a really quite good place to start the conversation. And that is just think about how festivals change the terrain of the, of the arts landscape and how it maybe sets things up to, to grow beyond a very narrow sort of pointy definition of what art might be. So Katrina, given your sort of long experience in, in with the film festival, maybe that's a good place to, to start.

Katrina Sedgewick ([00:06:01](#)):

Yeah, well, I mean, I think, I think festivals when they're really operating properly a catalyst for arts engagement in a very exciting way a festival provides, if you like all that subsidy provides the curators with the freedom that kind of should take you outside those kind of commercial sort of boundaries, if you like and should create a kind of critical mass and energy for your audience that allows them to take risks in terms of what they consume and allows you to take risks in terms of what you program and that kind of coming together. Really in a kind of celebration I suppose, of, of challenge and ideas is something that, that a festival should deliver when it's really operating well. With the Adelaide film festival, what's

been really exciting for us has been not only to, well for me and my, and my board to be able to start a festival from scratch.

Katrina Sedgewick ([00:06:54](#)):

That's been a fantastic thing to be able to do to start a festival, someone like Adelaide, which has a very long kind of rich history of audiences being up for trying things out. So that's, that's been a really great thing. And to start a festival where you really had to find a point of difference because there's, I think when we started 10 years ago, there was three and a half thousand film festivals in the world. There's now well over 4,000 film festivals in the world. So it's a very, very crowded terrain. So with the level of subsidy we had, it was a substantial amount of subsidy. How could we provide value and provide a point of difference? And that's what the other exciting and interesting challenge we had is that at the time that we started Adelaide was what's known as the softest market in Australia for art house cinema people just weren't going to see art house films.

Katrina Sedgewick ([00:07:40](#)):

So how do you kind of build an audience and an enthusiasm for that? So our festivals really tried to create an identity that complimented, I suppose, the goals of the state in terms of engagement with screen culture complimented the kind of broader strategies in terms of investment and economical stuff. And also try to nurture and encourage a more eager kind of arts house engagement. But the other thing that we had which was, has been absolutely central to the success and identity, the festival has been our investment fund and having had the 10 years of experience of having a \$1 million pool of money every two years to be able to put into film programs has left me very firmly with the belief that a role of a festival or of a large institution. Very importantly, if you have the opportunity, it should be around commissioning and fostering new work because you're not stuck with all the other kinds of *raison d'etre* or KPIs that other organizations have around economic development around industry, around commercial imperatives, and particularly in the world world of film, which is bizarrely set aside from the rest of the arts and called an industry and is founded as an industry and not as an art form a festival allows you to actually fund things on the basis of its artistic value.

Katrina Sedgewick ([00:09:09](#)):

And people kept saying, why is the investment fund? And Adelaide had so much success. And I think the absolutely centrally is because we are funding things for art's sake and audiences want to see things that are good. I want to see things that are artistically challenging. And I think that a festival is uniquely placed to be able to not only support interesting new work simply in and of itself, but then also to be able to provide a showcase fantastic kind of premier opportunity to kickstart that, but I'll stop

Julianne Schultz ([00:09:40](#)):

It's. It is interesting because it's, it's quite a different model to festivals, film festivals that you've actually got that funding base to actually be commissioning new work. Yeah,

Katrina Sedgewick ([00:09:50](#)):

Yeah, no, it is. And I mean, we got, we got copied, which was fantastic by Melbourne and they set up a premier fund, which I don't think works as well as us. I mean, they supported some great films, but I mean, of course I would say that it works, but I don't think they do because their fund is set up separately from the festival programming mechanism. So our fund, and it's partly because we're a biennial event, which is great. So I've got the luxury of time to direct the festival and run the fund. You know, I

can do that over a two year period, but you know, when we're picking films that we support, I'm picking them because I'm the director of the festival. So it's part of the curatorial process. And for arts festivals in Australia, the kind of major arts festival, there's the, what's it called the MFI, it's at the major festivals initiative.

Katrina Sedgewick ([00:10:41](#)):

And, and that's a similar thing where directors of festivals come together and there's a big pool of money. And they sort of decide, say, Brisbane festival and Melbourne festival might say, well, we love the new stalker project. So through that fund, they put in a larger amount of money than usual and support a new work to be made that wouldn't fit into the normal funding environment. And we're able to do that for art through our fund in Melbourne, the fund is run quite separately by different people that are directors on a panel. But it's, but you know, they cordon, I know do end up with films that they don't particularly want passionate themselves, but there are broader things at play. I think that thing of a curator choosing a work because they believe it's good, really is very effective. And because

Julianne Schultz ([00:11:26](#)):

You have a strong sense of what your audience is going to be, I mean, you're building an audience, but you're also producing, you know, commissioning stuff, which, you know, will appeal to that audience. So it's, it's a slightly different dynamic than you would get. Yeah,

Katrina Sedgewick ([00:11:39](#)):

To be honest, I don't really think about the audience because I think that's actually one of the problems, right. All film is that they think too much about audience. What is the audience going to want? And, and it puts it into, it's kind of like the, the horse before the cart in a way, I think you're kind of second guessing what your audience might like and actually forgetting that an artwork is an exciting artwork in and of itself. And an audience discovers that artwork. I mean, I don't think Picasso was thinking about whether the audience would like it or not, when he's painting it, he's thinking about something that he urgently needs to express and then lo and behold people appreciate that. And I think that, that if you start being anxious about the audience, then I think you're compromising your instinct in terms of how you are personally engaging with that work. I think that a good curator is somebody whose subjective instinctive response to work is something that a broader group of people feed into. And you have to go with that, your own instinct. And that's certainly how we choose

Julianne Schultz ([00:12:42](#)):

Until your, your description of, of doing this as arts for arts sake and finding an audience as well, you know, is, is, is a terrific example, you know, proof of that, that approach really anyways. Yeah. Okay. Listen, Lisa, tell us a bit about your view in the sort of visualize.

Lisa Slade ([00:12:57](#)):

I guess there are a couple of things that I'd like to pick up on from Katrina's introduction and are two really interesting phenomenon that are essentially pretty much 21st century phenomenon. One of them is the rise of the curator. It's interesting that we've used the word so many times to relate to cross arts programming. The curator traditionally was somebody who was responsible for the sort of custodial care particularly of objects. And I'm fascinated by the fact that we now talk about Laurie Anderson or Lou Reed when they did their work in Sydney, quite recently, as curators, this phenomenon, this idea of the curator as an important cultural interlocutor, somebody who's actually a mediator in his work to an

audience driven by their passion and experience. And that's clearly something that we share cross cross arts. Cross-Platform the other is the festival ization of the visual arts. Now I made the call a moment ago that there are 21st century phenomenon, of course, in the case of the festival ization, they're not the great expositions of the 19th century that saw laterally failed.

Lisa Slade ([00:13:56](#)):

The Eiffel tower for instance, are very much part of a spectacularization of visual culture, but we do have a return to it to the point where we have a phenomenon that's being thrown around. The terms being thrown around now is by any elevation. I think there are at the moment about 35 national and international by any else. Now that I know that doesn't seem like much compared to your thousands of film festivals, but the idea that you have so many by any rules, many of them claiming to be international is fascinating in itself. And the expansion of those has mostly been seen throughout Asia, which is also a cause of great interest, I think. And we've also at the very same time, we've seen the expansion of the art fair to get back to the art for art's sake. You've got these two things sitting side by side, often geographically located, closely located.

Lisa Slade ([00:14:48](#)):

So you've got the rise of the biennial, which often brings the forefront art, which cannot be sold, is not intended for sale sometimes perhaps for institutions, but certainly not for the domestic market. And then the other side, the alter-ego of that is of course the art fair. And there are dozens of art fairs. There's one popping up every moment despite the climate that we're in. So I guess for me it T to think about how visual arts sits within this paradigm to think about what things have been picked up by non visual arts non-visual art forms from the visual arts is a real cause of interest. And this sort of sharing of ideas that's happening across platforms is something that might resound for you in your lives.

Julianne Schultz ([00:15:29](#)):

So in terms of the visual arts, I mean that Katrina talked about that commissioning and the original new words. I mean, a lot of the visual arts stuff is actually aggregating the great works and bringing them to a different audience

Lisa Slade ([00:15:40](#)):

Complex for us because we have a challenge and you can see in our building right next door. Now we have the challenge of ushering in the new that's. And that includes very difficult work alongside the custodial care of the collection and the historical representation of art. So we bet we wear the weight of that. We bear the weight of that, but we were thrilled by the possibilities that history actually generates for us, that our collection in the works that are part of that part of our collection can engender new work. And to that point at the moment, we're working very hard on the next biennial and the content for that's embargoed. You'll hear about it very soon, but it does engage with our permanent collection, but it also includes predominantly new work work that has never been seen in this country before. So we do attempt to use as leverage the historical parts of the collection for the creation of new work.

Lisa Slade ([00:16:30](#)):

But I completely concur that. That's why we're here. Not very interested in the dead artist, blockbuster, I must say, except where it can actually fund exciting new work. So at the moment we have a proliferation of east coast data shows where we've got, you know, a museum closes in Europe and Australia seizes an opportunity to bring out some old things that you may or may not have seen before.

And we'll pop those on display and we'll create a sort of masterpiece blockbuster, pretty dull really let's let's face it not so great in terms of our cultural industry, doesn't feed our cultural industry, except that can bring in some bucks, which can then feed back into the sorts of projects we can do for artists that are perhaps not so scalable.

Julianne Schultz ([00:17:09](#)):

And so do you, is that something that you're actively doing here? I mean, that's that, we're not,

Lisa Slade ([00:17:13](#)):

We're not doing so many dead artists blockbusters, but the feeding of the money into certainly. And in fact, we've actually increased our biennial budget. You know, it's such a, such a difficult time. We've increased our commitment to that because we see the capacity for that biennial. We want to put it back on the map as a sort of flagship of Australian contemporary art in its cultural bind realization. It's the only one that actually deals with Australian content solely. That is so we are really, we are very passionate about the, how that sits within our program, but it's one thing within a very complex program that'll sort of move between, you know, you have the jostling between a south Australian show, for instance, an international show driven by the collection perhaps, or perhaps an Asian collection focus. And then you've got contemporary Australian art.

Julianne Schultz ([00:18:02](#)):

And so with it, just to tease that out a little bit more so with the contemporary Australian arts, I mean, are you identifying works or you're identifying artists, I mean, or you're organizing it around the themes

Lisa Slade ([00:18:13](#)):

We're using our curators. That's where the rise of the curator is really noticeable. We've appointed two curators. One of them's working in Melbourne at the moment it's Alexi glass Cantor. And the other one is Natasha Bullock who works in Sydney and they are working for us as curators to do just that. So to make sure that there's a truly national viewpoint and they worked very closely with our institution to ensure that we can deliver new work for, for the nation really, we're not at all thinking locally.

Julianne Schultz ([00:18:38](#)):

Good. Excellent. Okay. That's very exciting. So Greg, you've been sitting at a top all of this for, for, for some time. I mean, give, give us your perspective on how it all falls together.

Greg Mackie ([00:18:48](#)):

I, I, I hope that I've maintained a sense of being amidst at all, rather than a top at all.

Julianne Schultz ([00:18:55](#)):

You get to see it all.

Greg Mackie ([00:18:57](#)):

Yeah. I've been an extraordinary early privileged position, but thinking about the nature of curation and Katrina, the Juul role that you've performed both as a, as a curator of finished product. And I use the word product in the cultural sense yet also an investor in risk-taking for the creation of new product. That's, that's an incredibly rich Tableau with which to work and Lisa your, your role in the art gallery of

south Australia and the Patricia pigeon near ni and, and Sachi and others is again bringing that, that that concerted eye, that one eye to that. And one eye also to the pragmatics of, of operating and presenting work in you know, it'd be like in, within that larger, more complex set of, of of operate and operating pressures.

Greg Mackie ([00:20:05](#)):

I guess what I've, what my role has sort of evolved to now is in a sense, a big, a different canvas, but another kind of canvas, because while I don't make decisions about who receives what funding, I, I play a part in a system that enables at arms length, the making of decisions about those sorts of things. And then on the other side of my job, it's the it's the, it's the establishing and seeding of organizations and projects and programs that like, and the Adelaide thinkers in residence, the center for social innovation, et cetera, that, that themselves go on and nurture new new ideas and new work. So there's a kind of a similarity in the nature of what it is that we do. And the site, you know, we all have accountabilities to boards, to ministers, to, to others as well.

Greg Mackie ([00:21:04](#)):

But like like Katrina, I, I, I strongly supportive of the role of festivals within our cultural calendar that is of course more than only festivals. Because festivals at, at its most crudest marketing sense is a very powerful marketing umbrella to reach a greater number of people than one theater company or one individual art gallery can manage to do. But of course, historically and culturally festivals fulfill a much deeper and more important thing. And it's a celebration it's a bringing together of, of, of citizens of communities to well, obviously to, to have fun, but most importantly, to actually extend their imaginations guided by the imaginations of others. Hmm.

Julianne Schultz ([00:22:00](#)):

So I'm interested in that, that notion about audiences, of how audiences engage differently with festivals than they do with the ongoing arts program. I mean, is that something, I mean, you've obviously studied that fairly closely as part of this process. I mean, what, what do you see as the big benefits of a festival and, and is there a downside in terms of the ongoing arts programs does it suck the energy out of the oxygen out of the others?

Greg Mackie ([00:22:23](#)):

Th there's there is a perspective that that's what festivals do I guess I hold a view that part of the cultural mission for government is to make art more relevant, to more people more often, and therefore festivals play a part in helping to grow the, the base, the core audience. And as we do that, and as we insert that more into the lives of more people the, the interest of some will be to actually continue and engage with the particular season programs that particular companies are producing. And also for the companies who present in a, in a particularly in curated festivals. But even in in a, in a artist risk sharing model, like like the Adelaide fringe I remember Lee Warren Lee, Warren, and dancers saying to me years ago, Greg if I put one show in the fringe, it will get me the same box office as an entire year's programming and Australian dance theater. Similarly it, it, because of the power of the marketing device, that is the program and the sponsorship and the, the buzz that's created within, within a, even though their particular production is competing in a confined time space with, with with others. The love is greater than the whole is greater than the individual part.

Julianne Schultz ([00:23:58](#)):

So where do their audiences go, you know, for contemporary dance, for instance beyond the fringe, I mean, do they just get their dose of contemporary dance during the fringe and then, you know, wait until another festival,

Greg Mackie ([00:24:11](#)):

Well look and feel free to chime in now the festival and the fringe, because Lee has programmed in, or has been programmed in the main festival, but he has also entrepreneur his company into the fringe sometimes spectacularly successfully, sometimes less so. Yeah,

Katrina Sedgewick ([00:24:29](#)):

Because I, I know companies, you know, who've gone into the fringe after a festival context and just get buried because the fringe is so completely dominated by the kind of, you know, big commercial comedies. It's very difficult to kind of find space. And if you're a kind of medium level company that is more establishment, I think you kind of get lost in there because you're not either the really commercial stuff. And you're not the really unusual indeed into stuff. I think you're seen as a bit sort of frumpy is the wrong word, but do you know what I mean? You're seen as kind of established in the French context and I'm not, it's not word for a holiday company I've surprisingly once had that much success and our ADT did, but that was only 2002. Yeah. And where did the fringe, and that was obviously when the festival had a far, smaller program that year and, you know

Speaker 5 ([00:24:29](#)):

Julianne Schultz ([00:25:17](#)):

but you were saying that the, before the, the, the, the, the film festival has turned Adelaide from a soft art house, movie marketing to a much stronger, or has that

Katrina Sedgewick ([00:25:27](#)):

Not happened? We've tried. It's still soft. Yeah. It's better than it was. Yeah. Okay.

Julianne Schultz ([00:25:31](#)):

Okay. And what about in visual arts? I was just thinking

Katrina Sedgewick ([00:25:33](#)):

About the, the breadth of the audience that a festival offers or promises to engage with is something that we need to in the visual arts learn from. We were trying really hard to do that. We're trying really hard to open the door to the audience who were still the least likely to walk into it. And that's actually families. We know that that's the case through research, but we know we can also change that we, the petition picture in any show that Greg cited previously is a show where we managed to achieve, for instance, our school audience for the entire year, within the eight weeks of that exhibition, for instance. But we've got a building that doesn't exactly invite families in. You should see it's, it's an absolute comedy to watch people with a push to try and get into that building. But that's not to say that we are not attempting to broaden our audience, every single thing that we do and to create a space that's much more democratic.

Katrina Sedgewick ([00:26:25](#)):

We're not the first off the mark with that. There are some extraordinary case studies in this country and internationally we're activating collection for every member of the public is their modus operandi, essentially. And that's something we're really passionate about. I love the fact that curators can do their work without being reactive or responsive to an audience. That's the, that's the job for the rest of us, really, to work out how we can engage and sustain our audiences and how we can offer a breadth and depth of programming that develops new parts of our audiences continually not just on, you know, one Sunday, every month, but every single day of the year.

Julianne Schultz ([00:27:01](#)):

And that's certainly been, I mean, Goma in Brisbane has been a fantastic example of that. I mean, how it's sort of built an audience, a young audience, a family audience, and it's, I mean, it's just transformed that whole partly it's about the physical investment, the investment in the physical infrastructure, but then it's about thinking differently about audience

Greg Mackie ([00:27:18](#)):

And just riffing further on Katrina, your comments about that, that experience for established companies, fringe, swamped, festival curated, and, and and, and prominently positioned. I wonder whether a part of the future for a festival as now huge as the Adelaide fringes, and it just continues to grow and the ticket sales continue to grow. And the number of free options continue to grow, whether within the, within the gamut of the whole fringe program, or indeed for silo as well, sound strangling artists festival in in, in August every year whether there's a place for here's the whole package, but then you have you invite you know, 1, 2, 3 or four curators to actually go through and hand pick their choices. And I, Frank Ford, with the cabaret festival, as the chairs, since its inception of the advisory group, he, he does that and it's, you know, he picks his top 10. And so that the it's the editor's choice. It's, it's the trust that some of us will have in the curatorial choices of one individual or another. And that as a way to help what people get into what can at times be an overwhelming and impenetrable density of, of, of options that the cornucopia can turn into a sort of a landslide of that. And then

Katrina Sedgewick ([00:28:43](#)):

The gaps in between, you know, where it's for us, it's so important that the gallery is a place where people go and spend 20 minutes at lunch and sit in those fantastic, newly covered Ottomans in the elder wing, and just hang out for a while, because in this city of festivals and my nine year old did comment this morning, he did say to me, mum, is there a festival on every day in Adelaide? You can tell when you come, as I said, well, pretty much it's, it is really important that those moments between we sustain our programming, we sustain our engagement.

Julianne Schultz ([00:29:12](#)):

I do think there's interesting in, in Adelaide, particularly that th that wonderful colonial wing of the gallery, I mean, it does give Adelaide a very particular sense of place. I mean, no other, no other gallery in any other Australian city has got that. You can sort of step off a busy road into that gallery and sort of be immediately connected with sort of the origins of, of, of this place. We've,

Katrina Sedgewick ([00:29:33](#)):

We've worked very hard to put that back on the map, because in a sense, our 1996 extension sort of railroaded us to the back of the building. So we've actually tried to people to the front of our building and to the importance of that collection. And I must say it has had extraordinary effect even this morning in the, in the Australian, Christopher Allen is, you know, sticking the knife into the such a show, no surprises there, but at the same time, of course, he's, he's applauding the elder wing. So it's important that, that is there for

Julianne Schultz ([00:29:58](#)):

Everybody all of the time. Yeah. I mean, it's one of the things that strikes me, that's sort of interesting to tease out a bit is whether how much place affects, I mean, the ethos of a place affects the sorts of festivals and the sort of art that's being produced. I mean, I think that for instance, Katrina in the films that you've produced, there's there was something that I've been from outside, but he's essentially south Australian in the stuff that you've been, you've been commissioning and that you've done so well with now, I'm just wondering how the, how the ethos of a place sort of shapes that both that commissioning the curatorial role and the sort of engagement with what you do

Katrina Sedgewick ([00:30:30](#)):

Well, I think it totally does absolutely does. And you know, Adelaide is, you know, I mean, we're a small town, we're not a small town, we're a large town, we're a small city and our remoteness and we are very remote in the, in the world means that we have a particular kind of community here who are hungry to, to see stuff, to engage with stuff and festivals. You know, when they, when they began in the sixties, when the Adelaide festival began, it was community initiated because everyone was so hungry and that hunger still exists. And that's why I'd like festival and Adelaide fringe have, have evolved into the kinds of kinds of events they are and why that community has such a huge ownership, because we know the value that these events bring for us, which is a whole lot of stuff we wouldn't otherwise get access to.

Katrina Sedgewick ([00:31:19](#)):

And so, so the way our audience engages it's very different to how an audience engages a festival in Melbourne or Sydney, where it's a much bigger circuit stuff all the time, you know and festivals are far more visible, which is why your child would be saying, is it a festival? And every day, it's just as many, if not more happening in Sydney and Melbourne, it's just that they're far less visible and they're kind of hidden amongst the bigness that is everywhere else. So I think it does affect how a community engages with the festival, how open they are to ideas. We find that, you know, our writing nights like 10 canoes, for example we ended up, you know, production got delayed for you. So we ended up presenting 10 canoes as the clouds. One of the closing night events for the Adelaide festival, I think 2006 Adelaide festival bus.

Katrina Sedgewick ([00:32:02](#)):

Well, we sold that two sessions standing ovations. We had to hold people down from running, getting it was unbelievably moving, the kind of response that we got. I went later that year, a few months later, it was the opening night of the Sydney film festivals thing. And the film was received so differently. The audience responded so differently. There was a, you know, it's actually a really scary slot to have the opening night of Sydney film festival because it's a cynical audience waiting to be oppressed, whereas in Adelaide, people are going, what's going to happen. Yes. So

Julianne Schultz ([00:32:35](#)):

Tell us a bit more about that. What the difference was, I'm you to describe what the response was here in Adelaide? What was the response in

Katrina Sedgewick ([00:32:40](#)):

Sydney? It was sitting back, it was waiting to be impressed as opposed to coming in and being interested in open phallus, right. Or certainly less visibly impressed. I mean, it's a wonderful film that how can we hide

Julianne Schultz ([00:32:52](#)):

That? And it had a long tail because in Sydney subsequently, you know, it built to an enormous

Katrina Sedgewick ([00:32:57](#)):

Look, it's framed very well. And that theatrical distribution went well everywhere. I suppose. It's just that kind of in a festival context, what's the response. And so, you know, it does mean that it's very, it's been very easy in terms of our festival to take risks and to kind of go play this official last program, for example it's, it's been very easy and straightforward to be able to build something like that. And a large part of our audience now is the visual arts buoyance who then we hope to push them to film. But I will say, I mean, I think it is it is a real challenge for Adelaide to, to get the audiences outside then of that festival context. I mean, when we were looking for a new place in the calendar to put the film festival, April and October with two places where we could be in terms of an international film festival circuit, where the gaps were, that made sense for us, you know, to be able to get the visibility and get the titles we wanted to and get the international guests we want, but there was no way we were going to be on an April because no one goes out at night in Adelaide.

Katrina Sedgewick ([00:33:50](#)):

You know, we we've all spent our money, you know, and I remember one of the amazing choreographer who got brought over that's in the bathtub. Oh yeah.

Katrina Sedgewick ([00:34:05](#)):

Anyway, it'll come to me. Let's do it. Right. Graham, do you know believable company, if you go in the LA festival that you kind of saw that straight away? Probably not. Certainly. I think we can, everyone would have gone to the festivals that have packed. As long as the festivals here, they were giving tickets away. They were begging people to go. No one went, it was an absolute disaster for the company who brought them because April, no one goes out. And then how do you deal with that? How is there a whole month, in fact, six weeks after the fringe and festival where it's just culturally dead and, and, and it is, so how do you kind of get over those, those kind of hurdles? And I know it's a real challenge for the, for the companies here who were trying to do ongoing subscription seasons, you know, state theater.

Katrina Sedgewick ([00:34:49](#)):

It's a real, real challenge. Companies, not the performing arts. So I don't know what it's like for the galleries. I don't think it's as difficult. I don't think we experienced that. Drop-Off but what's really important for us is that we're sustaining our, as I mentioned before that we've got things happening. And I think it's just that, you know, I made that point about family audiences, but for the family audiences that we do have in this certainly growing as I sort of indicated, they still need someone to bring their kids. Like we can capitalize on, in a sense, the non-event nature of a visit to the gallery.

There's something that's just very, every day about a visit to the gallery and it's free and it's free. So that's where we have that opportunity to fill that gap, I suppose. Do you look at that, are you looking at

Speaker 5 ([00:35:34](#)):

That shadow after the value

Katrina Sedgewick ([00:35:38](#)):

Of the free arts at that point? Yeah, absolutely.

Greg Mackie ([00:35:43](#)):

And we're blessed in Adelaide, but I mean, there is a lot of options. There are a lot of options that are free. And particularly if you look more broadly at culture with a smaller C because there's the theater companies and the dance companies and the, the commercial galleries are not the only games in town. There's lots of other ways to recover from the orgy of, of indulgence that is the festival season. And of course the other aspect is to look at other points in the calendar where we can evolve new clusters of activity. I mean, I think most of us who are festival or fringe or film festival audiences bemoan the car race, the Clipsal 500 being, you know, thrusting on top of us because we were there first, we started the festival in 1960, the fringe of 1960.

Greg Mackie ([00:36:39](#)):

So the clips and water fist comes in and, and muscles in, and it has an act of parliament that gives the motor sport, the motor sport act, which gives them complete control over absolutely everything. It's like, it's not the Commonwealth that the, at the, at airports that's Commonwealth land and they can do what the hell they like, and they can run rough shot over, over everything. I'm not, I'm not, poo-pooing the the right of petrol heads to enjoy the VA. And I'm sure that there is a small, I'm sure it's only a small crossover of people who are interested in both

Julianne Schultz ([00:37:11](#)):

Probably in the design community and people who are interested in the designing of those vehicles and then driving off, but it is a complete

Greg Mackie ([00:37:18](#)):

Pain. Is it not Katrina too? You know, there's a struggle for infrastructure. I mean, every time you set up an event in a car, in a park, you've got fencing, you've got toilets, et cetera, et cetera. And there's only so much of that in south Australia. And we ended up importing a, in that season stuff from interstate the car race is something that in 2015, when the V8 sort of bidding for positioning in the calendar comes up next. I'm really hoping that south Australia will outbid Sydney for the November slot the car, the last race in the season, which is what we had with formula one. And which is why formula one was the great success in November and the festival and the fringe continued to be its success in in, in autumn. So we can, we can look at spring.

Greg Mackie ([00:38:06](#)):

In fact Katrina's board and Katrina have made the decision to shift from 2013 onwards, the Adelaide film festival to spring. We have, as those of you, who've been attending festivals of ideas every other year for a long time. We've moved from winter to spring. And there are, I'm going to, of course there's as Asia

festival, which has growing its audience every year, so that there's ways to spread the, and still grow the love. But you're absolutely right. Katrina. There is that shadow after the from the last week of March to may, that it's that is quite quite hard for for audiences to recover.

Julianne Schultz ([00:38:53](#)):

I'm interested, Greg, in teasing that out a little bit more in relation to the sort of government effectively government investment in art for its own sake, as opposed to art, which draws audiences for commercial and other reasons. I mean, I think for instance, the Melbourne festival, for instance, you know, has been instrumental in turning Melbourne from a dead tourist destination in the winter, apart from the football to a place where people actually go to Melbourne in the winter, which is sort of like not the natural fit that you would think of, that you would actually go to Melbourne in the winter. Similarly, I mean, Sydney's has capitalized on Sydney being a place you go to in the summer with the January festival, which is otherwise a period when that sort of high-end sort of art stuff wouldn't be, be around. So I'm interested in the sort of south Australia's had a long and rich government led investment strategy in terms of developing these stuff. So the teasing out of the difference between the art for its own sake and art, which has an instrumental value, which has a commercial value out, which produces tourism and

Greg Mackie ([00:39:51](#)):

So on. And the bottom line, the two or the three are absolutely not mutually exclusive and all absolutely essential. No question about that. If I look over the last, last decade, which I guess is the period in which I've had access to more information we've of course, would I, would, I love there to be an extra 10 or 20 million in the arts budget you betcha. But we compete with every other part of public good making that governments do. Funding has grown the number of festivals and festival platforms has grown with that growth has come opportunities for the creation co commissioning and presenting new work by the home companies. That's the other side of the equation, the funding for the making of art in south Australia, albeit, as I said before we should was growing at a faster rate, has grown every year.

Greg Mackie ([00:40:57](#)):

So in 90, in 2004 four, when I started at arts, I say the annual arts budget was 78 million. That's 130 million now. But I, I don't want to Guild the Lily if you actually take that back and you break it down by the amount of, of, of activity programs, projects, institutions that that we, we enjoy here in Adelaide and south Australia, it, it gets spread thinly. We, I think we are probably actually the most resourceful arts sector in Australia as a consequence of that tension between access to financial resources and government and state government is not the only game in town. And there is, of course the Australia council, there's a role for local government, a role that local government, I think by and large is yet to step up to the plate fully for, I mean, in the local government act local government has charged by the, by the respective state governments with advancing the well-being of its communities. And I don't think there's probably anyone in this room who would argue that arts and culture are not integral to wellbeing.

Julianne Schultz ([00:42:12](#)):

So in south Australia does for those wellbeing type areas of about SCADA. I mean, does funding come from that from departments like education and transport and, and other areas where there is a, you know, the instrumental value of, of supporting the arts and culture, or is it something which is final just through the Premier's department

Greg Mackie ([00:42:34](#)):

Premise? Department's certainly not the only source it's, it's probably singularly the most significant source, but every major company, every festival, which has a company behind it are out there spruiking to other government agencies, both departments and the sort of [inaudible] acquaint goes that that government's partly fund for sponsorship. And so for example, with WOMADelaide zero waste is say, or the fringes world zero waste is say as a sponsor. They, they dip into their pockets and, and roll out cash in return for responsible consumer behavior influencing, et cetera, et cetera.

Katrina Sedgewick ([00:43:16](#)):

Example of course has come out, which is, which is just such a brilliant model. I thought it was a festival for gay children when I arrived. It's a sign of just how progressive this state [inaudible]. but that kinda is a fantastic model because it is jointly founded. I think it's like two thirds arts and one third education and department of education it's unique. And what it means is that the, the programming that is going in the kind of arts money that's paying for the programming is completely supported by the department of education. So everything has really strong links into syllabus and curriculum, which is what the art gallery does for all of you are the last where the last state standing with regard to department support in the building, we have, it's a conjured officer who works in the building, did exist in other states, but no longer exists.

Katrina Sedgewick ([00:44:14](#)):

So we're the last state standing. We need more than one, but it's fabulous that we have that capacity for one in the, in the building who speaks directly to our school audiences and is an educator by and large, not compromised by the other public program agendas of the gallery. So it's so important because you can, you can make this work, you know, present this work, but teachers do not have time to research and develop the materials in order for their kids to properly engage with it sounds format, right? One teachers together, they're nodding. I mean, I just do not have the time and you need to be given a package so that you can take your kids in and go, okay, why don't you think about this? What do you think about that? Then you need expertise to be asking the right questions to really stimulate a child.

Katrina Sedgewick ([00:45:00](#)):

I mean, the, the fifty-nine show at which, which we took our kids to. It was so fantastic. And the end of that, I don't know how many people went, but that room at the end, where you got to play with the ideas that you've been exploring in the show as a child, make your own things that kind of tactile. I mean, that stuff in terms of audience development and audience engagement and getting through the shadow and engaging with the festival and going to the blockbusters and thinking I'll spend Sunday at the art gallery are all about that kid's education stuff. And at the 2020 summit, you remember that was the strongest thing, Canada, the arts section of, of conversation was absolutely arts and education together. And we do have that model here very successfully with come out very successfully with the big institutions. It doesn't need more, but there's so such room for growth.

Katrina Sedgewick ([00:45:47](#)):

You know, we have this massive collection, a very small percentage of it. You can see and interact with on a daily basis. We need opportunities to engage you further with that collection through an education lens. And education's the wrongs of education sounds so didactic and Victorian. I mean, it's really transformation. It's really this idea of an art lay, the learning experience. That's for all of us, it's lifelong. And we have the opportunity, I think, I mean, I'm very new to this place, but the size of this place means

that we can talk to each other in ways that I wouldn't have dreamt of in my previous job. And I worked for the department of education in new south Wales for 10 years as a consultant, but I never really had the opportunity to get face to face with the sorts of people that we can talk to now in this state. So we do have that opportunity to make some really, to make some real innovations. I think,

Julianne Schultz ([00:46:36](#)):

I mean, it is interesting, I, in the, in the frame of the sort of national cultural policy discussion as well, but that education, I mean, not only through putting arts into the national curriculum, but, but the way that the technology has enabled people to be creators and participants, as well as consumers, you know, and that, so that education role becomes so much more important in a lifelong sort of process.

Katrina Sedgewick ([00:46:57](#)):

But, but you know, the, the downs, the flip side of all of it is I was on the children's television foundation for awhile. And, you know, I think the average age of teachers is 43, maybe a little bit older, 46, 46, and they do not have the skills to actually engage with the stuff that's available digitally. So what we actually need to is a complete retraining of our teaching force, because it's fine. If you're under 35 or even probably under 30, you can really engage with all those kinds of amazing resources, but you can't when older, you do not have those skills, that that idea of succession planning is actually what we also need that idea of bringing up that the next generation, it's not just an education. Like it's one of the fascinating pitfalls in the arts in fact, and something where, you know, many visual arts organizations and now trying to combat all of the old guys are dropping off. You will, you'll be reading the paper, you'll know that they're all out the door any moment. So we're going to see a really interesting shift for my generation and below in the next below is not the right word.

Katrina Sedgewick ([00:48:04](#)):

That's right. In, in the next five years

Julianne Schultz ([00:48:09](#)):

Now, I'd like to draw you into this conversation as well, if people would like to ask questions. I don't think we've really got space for comments, but we've got time for questions. So if there's a microphone at the back, so I need to ask you to go and stand and work your ways to the, to the microphone because this is all being recorded.

Audience member ([00:48:26](#)):

My questions about physical space for the arts. And I wonder if the panel have considered using this beautiful space between here and the festival theater and asking the governor politely to move as in Sydney to another residence. I mean, I'm really serious about this because there's talk about the new precinct of north terrace and the festival theater and what a wonderful north terrace we would have if that space were opened. And whenever I walked past it, I think, oh, this is, this is art. You know, this is space like Goma imagine if you had the governor's residence there where the library is or something in Brisbane. And I know in Sydney, they've done this. So panel, is it being considered?

Greg Mackie ([00:49:11](#)):

It's a, it's a wonderful idea. I ran that past the premiere in February, 2004.

Julianne Schultz ([00:49:20](#)):

It might be an idea whose time and

Greg Mackie ([00:49:22](#)):

All ideas to finally find a moment. And the response from not only from, from Mike, Ron, but from others, was Greg, have you had a look at the activity calendar of government house because it's incredibly busy. I said, okay, well, I don't want that. Just give me the salad garden at the back. And Ron Redford, who was in the director of the art gallery, had a fabulous concept for putting a museum of Australasian art on the parade ground. And that is an idea whose time will just probably have to wait until the last world war two veteran has shoveled because, because Mike said, Greg, you need to appreciate that parade ground is hallowed ground for servicemen, and we have to understand and respect that aspect of our culture as well. Government house itself. Would it make a lovely home for our Australian colonial collection?

Greg Mackie ([00:50:16](#)):

Yes. Does it already have a wonderful home? Yes. but it's a very fair question that there's I think over the course of the next well, the next six months, we're undertaking a master plan for what it's called the cultural campus, which is this bit here, but it's intended, this is the integrative design commissions work. It's intended to also link up the master plans and identified the gaps in master planning for the entire precinct from Hackney road down to port road. And we've got a number of amazing opportunities there, but we have to also measure and balance that in time and budget capacity, there's probably 50 years of, of refinement expansion, new opportunities for our cultural collections, new opportunities for our performing arts spaces. The river bank of course, is, is, is subject of quite a bit of focus at the moment as in the bit between the festival center and the Morford street bridge.

Julianne Schultz ([00:51:19](#)):

But it is wonderful. Listen, when you can get that life and activity in a precinct, it's got, it gives it another dynamic with people,

Katrina Sedgewick ([00:51:25](#)):

People come in and we have it already. It's absolutely unique to have everybody lined up on this extraordinary Boulevard together. We just have to remember that. And we have to, I'm not saying that we should settle for what we have at all love the idea of expansion. Of course, we need a new building at least one, but I think embracing what we have in, along here and not losing that is also key.

Greg Mackie ([00:51:48](#)):

And let's not forget the the opportunity post 2016 when the Royal Adelaide hospital moves to its new campus that the hospital, the existing Eastern campus presents, it's probably itself a 10 year project from there to the, you know, 2026 in terms of what we, what we let go of what we preserve and what we adapt in that process,

Katrina Sedgewick ([00:52:16](#)):

I've got to say, I mean, I just spent a couple of days in Melbourne and I love that Federation square. It's so fantastic. And it was just, this kind of took autocratic leadership over there, you know, to get it through because people hated it, absolutely hated it. And, you know, there was lots of things I really

didn't like about Kenneth, but he, he was a bully on cultural policy and a bully on things like liquor licensing and urban planning in terms of that city. And you look at Melbourne and I just, you know, we've got to really wake up to ourselves and stop being so conservative and being happy with it, like it is, and actually push ourselves and make some bold decisions. And it might just require some forcefulness to get across the kind of smug, settled,

Julianne Schultz ([00:53:03](#)):

A big vision, what it is it

Katrina Sedgewick ([00:53:05](#)):

Is, and it pays off, you can change things and you can make things vibrant all the around, which Melbourne is vibrant in winter, partly because there's all those fantastic bars and restaurants and people live there. And it just buzzy, you know, we've certainly got destination events. We need destination architecture too. That's for sure. Next question. My art supporting friends and I very concerned about the impact of the Adelaide oval redevelopment on our access to arts events and the wonderful arts precinct here. We don't have the transport infrastructure that Melbourne has, unfortunately. So how are we going to actually get to these wonderful events and centers? Is your concern with car parking or, well, yeah, it's just that if you have that massive people coming to footy events regularly, how do you really get in effectively?

Greg Mackie ([00:54:06](#)):

I th I th I can promise you that there's been a lot of traffic modeling there's been a lot of public transport modeling done, and it all will work. And, and in terms of city parking, we actually have the highest per capita parking of any city in the world. There is something like 60,000 parking bays, not in people's backyards, not people's private, residential parking, but we have and there's, I believe about another 5,000 that have been approved, but as yet to be constructed, we're not going to be sure of parking capacity. And a lot of effort is being put into modeling pedestrian movement so that when we do have a day where there's 50,000 people at Adelaide oval of where and how they will get across the river and back into the main part of the city and I can promise you, it works.

Katrina Sedgewick ([00:55:05](#)):

And I've, I reckon that Adelaide oval thing is fantastic for the arts. I think it's the best thing that could happen to the festival center, which is, you know, it's not a magnet for people at the moment, frankly, and have forcing funneling all these peoples through is going to be so incredibly positive. We've got to get out of our little arts bubble, a really good group of people who are incredibly supportive. How do we get to everybody else? The fringe can do it and no one else can do it at the moment. Yeah. And having that over with all those people coming along, it's just going to be such a fantastic burn for the arts. Okay.

Julianne Schultz ([00:55:41](#)):

Thank you. Next question. Thank you. I'd like to acknowledge the panel for their experience for sharing their experience and their expertise and particularly their enthusiasm. I have two questions, firstly, to Lisa, you haven't mentioned your neighbor to the other side, the museum who often present exhibitions Arctic submissions like the Waterhouse with all the different approaches to nature and the present nature, that exhibition that they have owned. And also to Greg there was just a very brief mention of WOMADelaide, but no mention at all its offspring, which in two weeks time would take over Berlin

national park. And from looking at the program, there seems to be more leaning towards festival of ideas and festival of music. If you'd like to comment on that, I'll go first.

Katrina Sedgewick ([00:56:38](#)):

Sure. Thank you. Great question indeed and neighbors. We have items from that collection in our building and the art gallery of south Australia at the moment. In fact, part of reworking, the elder wing and the story of Australian art was to borrow from the collection, but to reconfigure, to change the lens, which is precisely what they're doing for the Waterhouse show. That's a show that fits, I think really well within their institution, because of course their institution is about natural history and some of the lines have blurred between museological sort of paradigms. There is, there is a direct conversation. We want people to go come out of our building and go into this and vice versa. I don't, we probably haven't as neighbors spoken as much as we should. Some neighbors, some they believe relationships are best kept like that really let's face it mutual respect. So look, I can't, from my perspective, it is so extraordinarily exciting to, to work alongside an institution from which we can borrow, particularly in terms of indigenous material. We know it's the best in the world to have the capacity to borrow that from that collection just strengthens what we can do

Greg Mackie ([00:57:43](#)):

And very, very quickly, cause I know we're almost out of time. WOMAD the why matter of station and a fortnight, if that, if anybody is not aware of it, it's up at long gully in Berlin national park, it is, and was always conceived as a combination of music of debate and discussion. And I think it's going to be a wonderful addition to the menu of cultural offerings here in, in the state. And I commend it. You can get up on the train to Belair which makes moving around much, much easier as part of the ticket. Good. That's good.

Julianne Schultz ([00:58:16](#)):

The next question we could, we, can we do all the three questions or just do one?

Audience member ([00:58:22](#)):

Okay. I'm sorry. I was just gonna say like, you know, when I was thinking about what was going to be discussed here, I thought format festival might come up a bit more because that's, to me is an example of something that's just art for art's sake. Like, you know, people aren't making any money out of it. People are not necessarily even part of like a career in the arts, just like they have some crazy idea that they want to get out there and they want to, I don't know, just express themselves. I was part of one show that was in that space during the fringe. And I think for about a week there was a 20 hour lifespan. Like people would set up for an exhibition that afternoon or that evening, the next morning they'd come in and bump out while other people were moving their stuff in. I think, you know, there was a, there was a show on that had less than 24 hours before we arrived and started setting up hours and they're pulling out their years, we're setting up hours, you know, we pull up flat out things at midnight and the next morning somebody else's coming in with the next show, it was just impossible to keep up.

Katrina Sedgewick ([00:59:14](#)):

I believe the popup, the pop-up bar, the pop-up exhibition long live. It it's a fantastic

Audience member ([00:59:19](#)):

Model. Yeah. Like format seems to be this one was this like outlet and just this explosive kind of arts for arts sake, just this surge of people just expressing themselves and making art and sharing art and that kind of thing. And I guess, you know, throwing up and you guys like, you know, is that kind of, how do you channel that kind of surge? You know, how do you make that part of the culture? Well, w

Katrina Sedgewick ([00:59:43](#)):

We, we desperately tried to channel that surge and worked with fall about this time. Cause we, I mean, we are totally excited by what format's doing and format is also very successfully not just doing the festival, but doing activity all year round, engaging with audiences that are very kind of diverse and quite hidden and motivating people to get up and get together and do things in unusual ways. And that it's a really fantastic model. And also has an audience that you don't see a huge amount at some of the more established festivals, which is younger people. Like, you know, I think the bulk of audience audience at formats that have what like 18 to 23 or something like that, it's, it's really young. That's, that's what everyone wants. It's the gold audience. And and you know, format is absolutely to be commanded.

Katrina Sedgewick ([01:00:31](#)):

I didn't really format is actually now what the fringe was. We've just had a strange success. The last two, Friday nights, I started strange because it wasn't anticipated a lot of the, the more established members of staff were like, there's no way this is going to work. But for the last Friday nights, we've tried something for a younger audience that hasn't been part of our focused departure program. It's called Saatchi up late. You just buy a ticket to the show and you come on, it's a paid bar. We had 800 people on the first Friday last night, we had 590 something. So it's just, it shows that we can speak to that audience. I know that's a slight segue from the format, but it is a discussion around how we can get that audience. But sometimes we just need to change what we do. So we set up a pop-up bar in that great courtyard. That's underutilized apart from that imposing Donald Judd sculpture that I'm sure you all love just like me. So we have, you know, we have a bar happening in that space and it's working beautifully,

Greg Mackie ([01:01:24](#)):

I think, alongside format and you know, all credit to format. There's a, at the moment running in parallel with the festival of ideas is the festival of unpopular culture. Very, very tiny, very, very emergent. But if you can grab a brochure, there's people wearing strange outfits, handing them out around the place. I'm sure that will grow its own life for a new Adelaide or behind that that this is part of the regenerative evolving process of of a robust culture. Hmm.

Julianne Schultz ([01:01:51](#)):

Now that's a great segue because I should now remind you and invite you to stay around for the next session, which is called future-proofing our children. So somewhere between the, the young people who, who are involved in format, going to these bars, there's those younger ones, who are you going to nurture into that space? So I'd like to ask you to join me in thanking the panelists. [inaudible].