



Final grant report: Artists in the Black on Air

Project title	Artists in the Black on Air
Grant recipient	The Arts Law Centre of Australia
Project manager	Robyn Ayres
Position	Executive Director
Law and Justice Foundation awarded amount	\$14,290.91
Grant period	January 2010 – September 2012
Date of this report	July 2012

Description of the project

Describe the project in just enough detail so that anyone can understand the aim of the project, the target group and what strategies were undertaken to achieve the aim.

The Arts Law Centre of Australia's (**Arts Law**) 'Artists in the Black (**AITB**) on Air' project set out to develop a series of short audio information segments for Indigenous artists and their communities that could be delivered through Indigenous (and non-Indigenous) radio networks. The main aim of this project was to help to increase Indigenous communities understanding of the legal issues affecting their creative work, and also provide them with information on how to access legal assistance to address potential exploitation both through taking preventative action and taking action to address actual exploitation (e.g. copyright and moral rights infringement).

Consultations with Indigenous people across the arts showed that there were still a large number of Aboriginal people in NSW (and other states) who do not know about the services provided by AITB and Arts Law. There were also a large number of Indigenous people who were not aware of the legal issues affecting their creative works and how to better protect Indigenous Culture and Intellectual Property (**ICIP**). While Arts Law had previously developed visual information comics, with the support of the Law and Justice Foundation, our consultations suggested many Aboriginal people use their local Indigenous radio station/programs to access information. Hence the development of an audio resource was proposed as the ideal way for AITB to disseminate legal information to Aboriginal communities.

With the funding support of the Law and Justice Foundation, AITB has now produced the 'AITB on Air', which contains five tracks in English covering a range of legal topics. A second CD, 'Solid Arts on Air', has also been developed as a follow-up project. This CD covers the same legal topics but has been translated into seven different Indigenous languages in order to increase accessibility of the information; Arrernte, Pitjantjatjara, Tiwi, TSI Kriol, Warlpiri, West Kriol and Yolngu Matha. Both CDs have been distributed and played on a number of Indigenous and non-Indigenous community radio stations. The audio recording tracks from both CDs are also available online for free access.

The project – what happened?

How did the project come about?

As outlined above, consultations with Indigenous people across the arts highlighted that there is a large number of Aboriginal people in NSW (and across other states) who do not know about the services provided by the AITB service of Arts Law, nor are they aware of the legal issues affecting their creative endeavours.

AITB had previously developed visual information comics in conjunction with the Law and Justice Foundation. While these information comics are a very useful tool for Indigenous artists, Arts Law wanted to develop a resource which would reach a broader audience. As stated above, consultations indicated that many Aboriginal people access information via their local community/Indigenous radio station. Arts Law was not aware of any existing audio resources dealing with key issues affecting Indigenous artists. Hence, it was determined that an audio resource would be an effective way to raise the profile of the AITB service and provide accessibly legal information for Indigenous artists.

Briefly set out the project stages and what happened in each stage.

1. Development of Scripts

In stage one of the project, Arts Law's Indigenous Information Liaison Officer drafted five scripts focused around key arts-related legal topics. The draft scripts were then edited and revised by an Indigenous editor. Once these revisions were completed, the draft scripts were circulated to AITB reference group members and other key Indigenous stakeholders for testing. These stakeholders provided feedback via a focus group. Final amendments were made to the scripts in light of their recommendations.

2. Programs recorded and copied to CD

Throughout the second stage of the project Arts Law located actors to record the scripts and engaged Gadigal Information Service to record and edit the programs. Contracts were put in place to manage the project.

Once the recordings had been produced, a CD cover was designed and the audio tracks were copied onto CDs ready for distribution.

3. Launch CD/Distribution

The *Artists in the Black on Air CD* was officially launched at Arts Law's annual Pro Bono awards night, held in March 2012. The CD was launched in conjunction with the *Solid Arts on Air CD*, a follow-up project which translated the original audio recordings into seven different Indigenous languages. The CD was then distributed to Indigenous and non-Indigenous radio stations and media outlets.

If grant materials were produced:

How were they distributed?

Both the 'AITB on Air' and 'Solid Arts on Air' CDs were distributed via mail to Indigenous and community radio stations. They were also uploaded to both the AITB (www.aitb.com.au) and Solid Arts (www.solidarts.com.au) websites for free access.

What was the extent of the distribution?

Approximately 150 Indigenous and community radio stations around Australia were sent a copy of the CDs. The CDs also continue to be circulated as part of our AITB information packs which are distributed at AITB workshops.

What has been the extent of online use (if applicable), at the time of this report?

In the period January 2012-July 2012, the audio recordings received over 450 page views on Arts Law's Solid Arts and AITB websites.

Now that the project has concluded, how did the implementation and/or the outcome differ from what was originally intended?

The CD produced fulfilled the original intentions of the project; however production of the CD took longer than was anticipated.

Evaluation

What questions did you ask to evaluate whether you had achieved your aim?

The main aim of the project was to increase Indigenous communities' understanding of legal issues affecting their creative work and how to take access legal assistance to address: 1. potential exploitation both through taking preventative action and; 2. taking action to address actual exploitation, e.g. copyright and moral rights infringement. Given these are long-term goals the evaluation strategy involves a number of elements which are ongoing.

Evaluation Strategy:

1. Annual evaluation of AITB users (individuals and organisations) using survey monkey which will include questions about whether they have heard the radio programs and their effectiveness in delivering the key AITB messages.
2. Intake questionnaire when new AITB client contacts Arts Law as to how they have heard about Arts Law (i.e. through radio?).
3. Distribution of evaluation survey with distribution of CDs to radio stations. This evaluation survey asked radio stations to comment on whether the CD was relevant to their program and provide approximate figures about how many times the resource had been played.

What data was gathered?

Arts Law distributed an evaluation survey with the distribution of the CDs to radio stations. While Arts Law received a number of positive feedback comments from radio stations, including a number of stations who had arts-related radio programs, most stations indicated that they do not keep a record of the number of times they play community service announcements. Despite this, a large number of stations indicated that the CD had been added to their library for presenters to play or placed the

track on their automation system for community service announcements. For example, one radio station commented; *“We have played your stabs mainly on our automation system. Approximately 100 plus times for each track. We have been playing Track 1 to 5. English speakers are our main audience. We are keen to support any further campaigns in the future!”* Additionally, a number of respondents indicated the relevance of the CD to their program. For instance, one radio station commented; *“We loved it!...we have a show of Indigenous music and stories we play one every day since the day the CD arrived ... The CD was very well done”*.

The data collected from the annual evaluation and intake questionnaires is ongoing, and will provide more accurate information about effectiveness of the CD over the next twelve months. Despite this, preliminary data has indicated that in the last year there has been an increase in the number of Aboriginal and Torres Strait Islander (ATSI) individual subscribers to Arts Law’s services. In the period January 2011 – December 2011, Arts Law had 132 ATSI subscribers, and the current number to date in 2012 (January-July) is 210 ATSI subscribers. There has also been a slight increase in the number of ATSI organisations subscribed to Arts Law’s service.

Did you achieve your aim? What did you find out?

The information collected throughout the evaluation process indicated that the CD was positively received. While it was difficult to obtain exact figures on the number of times the tracks had been played on air, the feedback did indicate that a number of radio stations had placed the audio recordings on their community service announcement automation systems. Additionally, the audio recordings have been utilised by a large number of individuals accessing our AITB and Solid Arts websites, which indicates that it is an accessible information resource. Preliminary reporting figures indicate that the number of ATSI clients contacting Arts Law for legal advice has increased in the year following the dissemination of the CD. The correlation between this increase and the CD resource will be able to be more accurately measured next year, when the data from the intake questionnaire for new ATSI clients and annual evaluation survey for ATSI clients can be analysed.

Conclusion and recommendations

What is your conclusion?

The project successfully produced an audio CD providing information on five arts law related areas, including; contracts, moral rights, copyright, festivals, and Indigenous Cultural and Intellectual Property (ICIP). This information resource has been positively received and it is hoped that in the future the information provided will help to increase the number of artists who are aware of their legal rights, and who will contact Arts Law for legal advice if they are concerned that these rights may be being infringed.

What are your recommendations for improvements both for the intended audience of your project, and for the strategy you used to achieve your aim?

One of the main recommendations for improving the project's scope to reach the target audience would be to translate the recordings into Indigenous languages. A number of artists speak English as their second or third language; therefore in-language recordings would increase the accessibility of the information to these individuals. Arts Law's follow-up CD, *Solid Arts on Air* was aimed at trying to fill this gap.

In order to most effectively increase Indigenous artists' awareness and understanding of their legal rights it is also important to develop a range of supplementary resources to complement the preliminary information contained in the audio segments. Arts Law has recently been working towards this producing a number of video segments, posters and information sheets all aimed at Indigenous artists. Arts Law also has a number of upcoming educational workshops which will help to provide more understanding of some of the issues introduced in these audio segments.