

Artists Toolkit

Futuring Workshop with Clare Cooper

June 18, 2020

[Start of recorded material at 00:00:00]

Sia: Hey, everyone. I think that's pretty much all of us. We are going to get started now. So, I'd just like to introduce myself real quickly. My name is Sia Ahmad. I'm the Venue Development Officer at Ainslie and Gorman Arts Centres and with my colleagues, Program Manager, Adelaide Rief, and Creative Producer Rochelle Whyte who you will see waving. We have been working together on the Artists Toolkits, the Artists Toolkit program which is supported by Arts ACT. We're really lucky to be presenting futuring for the arts with Sydney based facilitator Claire Cooper today. And obviously it's really great to see familiar faces and faces who we may not have come across before but we're looking forward to getting to know you all.

So, just before I go into the housekeeping, I'll just like to acknowledge that we are hosting this workshop on the land of the [Nunur? 00:01:14] People as well as [Namburi? 00:01:16] and, sorry, Ngarigo People who have traded and travelled through and connected with this land as well. I'd also like to acknowledge that Claire, our facilitator, is working on the land of the Gadigal People. I recognise all custodians of country throughout all lands and territories and I pay my respects to elders past, present and emerging, sovereignty was never ceded.

I will now just give a quick intro to our facilitator for today, Claire Cooper. She is an artist, designer and educator living on Gadigal land. She is passionate about sociability of art and its capacity to encourage compassion and radical acts of trust. She gets things started. I met her a long time ago when she was working with the NowNow Collective in Sydney. But since then she's also started things like the Design Actors Workshop and front yard projects in non-institutional space on Gadigal land experimenting with community featuring and skill sharing. So, with that introduction I would like to hand the workshop over to our facilitator, Claire Cooper.

Claire: Thank you, dear Sia, and thank you, everybody, for Zooming in today. I think our Zooming literacy is getting a little bit better [laughs] I'm going to just invite

you, Sia, I just sent you that little emoji guy, I'll bring that up. I'm going to share this in the chat. Do all of you, can all of you see the chat function there on Zoom? Just as a way to signal to one another where we might be at today without having to explain ourselves. It's a cute little technique that I learned from my friend, Lena Patel, the other day, where you can rename yourself, we'd like you to rename yourself and indicate your preferred pronouns in there as well. And just copy and paste the emoji that signals where you're at, at this moment today. So, we've got a little unicorn signalling greatness. A crocodile, strong and snappy. An elephant, strong built with heavy shoulders and a little turtle there, present by feeling quiet. So, just as a way to, especially when we get to the breakout rooms, being able to gauge each other's vibe a little bit. If any of you need help with that, just signal. I've got to do it as well, actually. Hang on a second.

Sia: This is a good time. I should just go through some of the tech requirements and basic etiquette for the workshop. I'm sure all of you read the participation agreement, so and it looks like everything working fine, but just to reiterate that this workshop is a safe space and we expect all participants to be respectful of each other and their opinions during this time. Also, I would like you all to know that we will be recording these group discussions. We, as Claire just mentioned, there will be breakout rooms, which will be private spaces. So, we'll be recording both the group sessions as they happen, if you don't want to be recorded as part of that, feel free to mute the microphone and turn your camera off during that time. And we will be creating PDF documents of the mirror story, whiteboards that you will see as Claire shares them. So, just knowing that while what you say will be private, you may see that pop up in these documents.

Claire: Thanks, Sia. I think also from my lived experience of the Zoom-a-thons, if any of you ever need to turn the video off or just step away for a minute, please feel free to do that. I'm going to ask you to spend most of the time today in, I think we're welcoming new people. Hello. In 2030, so I'm actually going to start the workshop with an immersive script from that time. Ask you to close your eyes and just spend some time trying to visual some of the more personal and granular aspects within a broad global context. Some of the things that I'm going to say are going to sound like total bummers, but they are informed trajectories. It's one of the reasons why I've got puppies hanging up behind me to try and balance out that utopia, dystopia [laughs] tension.

So, we'll go through that script. I'll invite you to introduce yourself in the chat just by saying, sharing something that's currently inspiring you. We're not all going to say our piece with all of us in the main room. Then I'll take you through

what's called a guided, well, what will be guided double variable method looking at four particular trajectories of futures. Stop me at any time if you need to ask questions in that time. Then we'll take a break. Then we'll go into smaller rooms to discuss some of the finer aspects of those futures. We'll take another break, then come back and share again and go into a bit more of a dreamscape gooey futures visualisation of the kinds of things that we are excited about taking into our futures. And the kinds of things that we're pretty happy to leave behind. And try and articulate some of the differences between this vision we have of where, how we would like to be creating together or individually over the next 10 years. And the kinds of things that we'd need to do to get there, what are the kinds of things that are, that are currently missing.

OK, I'd like you to just take a moment now to just sit back, relax in your chair where you are. Close your eyes. So, it's so great that we could all find the time to come together again. Ten years after we did the Artist Toolkit series back in 2020. Thank you for reuniting. Together we're reflecting on the opportunities and challenges we are facing today on June 18, 2030. How have things shifted in the last 10 years? Ten years prior to 2020, there were no iPhones and social media was not pervasive. Ten years later, we were all walking around with TVs in our hands and social media had destroyed democracies. There have been similar levels of shifts from 2020 to 2030. Which of these shifts can we explore and expand and learn from as artists?

We're going to focus as much as we can on the local, this country, our immediate community, our behaviours, our spaces and our shifting relationships to them. How do we relate to one another? How do we find our crew and our kin? How does our food sustain us? How do we engage in food production and waste? Are the systems transparent? How does any of this affect the art that we make, share and celebrate?

Just for some context though, especially for those of you who ate a little too much sushi in the early 2000s and the mercury has ruined your memory. We're witnessing and feeling the effects of greater climate related disasters, both here in Australia and globally. And as predicted by scientists across the globe, the extreme weather events affecting food security, travel and border security have come out, have played out. Where in 2020, there were around 70 million refugees worldwide, we are now well on our way to seeing one billion people displaced due to inaction on climate change. The kids around us have not only grown up with these events dominating the news, but many have engaged in creative resilience training, relating to environmental disaster, emerging health issues, displaced populations and resource politics in their primary and

high school curriculum.

We are increasingly networked and data is prime currency, only adding to the tensions between the USA and China. There is an increase in extremist groups and acts. Locally, we have had a series of longer and more brutal summers defined by fire and drought. Some lessons were learned from the 2019 bushfires with indigenous fire management and cultural burning, both community funded and supported by government. Citizen air and water quality monitoring groups have popped up everywhere, helping to collect robust data to advocate for environmentally destructive policies to change. The global focus shifted significantly from the USA to Asia between 2010 and 2025. Around 2020, there were efforts to acknowledge the true history of what we now know as Australia. The violence of colonial legacies and racism were brought to the floor after a series of tragic deaths.

The personal work for all of us continues. As projected, extended life expectancies are increasing the demand for lifelong learning and engagement as well as messing with traditional career trajectories. Higher education has been truly shaken up with many students signing up for accredited short courses rather than multiyear degrees. Intergenerational campuses are the norm. A broader spectrum of mental and physical capacities including enhancements has had to be taken into account in any and all social interactions and communications. Common taboos around mental health back in 2020 were overcome as the majority of Australians demanded support services. The vast increase in rates of neurodiversity as well as the rampant digital destructors in early 2020s called for the design of public spaces, such as galleries and libraries to address changing attention spans.

Many sectors are considering a reduction in the working week to address mental health and unemployment. Many of us reached peak notification and assessment around 2026 and have undertaken a digital detox to varying degrees of success. And attended an intensive attention span extension therapy. Artists continue to create, provoke, advocate, reflect and connect. We've had a variety of leadership approaches to arts funding. The recession caused by COVID-19 pandemic sent all sectors into a spin. But hits like this were not new to the arts, after successive federal government budget cuts cut resources and then amalgamated the Arts Ministry into the Department of Infrastructure, Transport, Regional Development and Communications.

Many of us feel that the systems are broken and many of us feel that they were never truly serving artists in the first place. We asked then and continue to ask now, what value and visibility does the arts have in Australia? How could

or should this be reflected by our local, state and federal governing bodies? How could or should this be reflected by the creators? What do we truly need day to day? How can we come together to argue for it?

So, here we are. It's 2030 and just like in 2020 when we first met together, and we first Zoomed together. I'd like you to take a moment to just type into the chat section something that inspires you or drives your practice or interest in the arts in 2030. So, this might be something that you still had, or held onto from 2020. That has lasted from, for 10 years. Flow, connectivity, Afrofuturism, nature's resilience, language, care, intersectional safety and city streets after dark, social adaptation in a changing world. Connecting to and adapting with nature and people. Community. Leaning on and participating in local community. Deeper connections. Honesty. Listen to nature and nature's experts. Social equity and understanding of differences.

I also acknowledge the traditional owners on the lands that you are all working from today and also the Gadigal People of the Eora Nation where I am. Gadigal elder, Aunty Rhonda Grovenor Dixon, in a recent, I don't even know what to call it. A moment where we all came together was really asking us what kind of ancestors we want to be, which I think is a pretty beautiful provocation that I've taken into a lot of the work. We think about what we can do to honour our ancestors but also considering that we will at some stage be other's ancestors.

Arts as a force to social change. Increased appreciation of rare and beautiful objects made from natural materials. Honouring one [unintelligible 00:17:31] nation, no matter. Thank you so much for sharing everyone. And also I wanted to thank you for the sharing that you did even in the registering for the workshop. There were such beautiful thoughts there and I feel like I've got quite a broad picture. We're all here today for different reasons.

There is no real prescription of what you will take away from this. But I hope we can be learning from each other. This is definitely not a lecture. It's kind of part tutorial, part meditation, part collaborative strategy, part visual poem. And I also want to say that one of the things that I'm particularly excited about under the current, sorry, back in 2020, global uprising where the opening up of possibility, even if we can't quite put our finger on it in terms of the steps that we take next, is a meaningful act of creation in a world that is constantly asking us to hone, select and synthesise. So, that's where I'm coming from in this. And I hope you can challenge each other and share in your smaller groups. It's always really difficult when everyone's so quiet, but of course, we all can't be buzzing around.

I'm going to move straight into the talking through the double variable method. And I'll field any questions that come up as we go. OK, now please don't be daunted by the way this looks. This method as a futuring strategy is called the double variable method and it was developed by Galtung in the nineties. Some of you would have looked at or seen a two by four, two by two, sorry. Where you have an X axis and a Y axis and you're exploring four particular possibilities on either side. As far as futuring is concerned, I'm a big Tron fan. And I was super excited when I first saw this. Can you all see it by the way?

Myrna: No, Claire. I was going to say, can you expand it?

Claire: Yes.

Myrna: Thanks.

Claire: Thanks, Myrna. Here, how is that? Will, oh, sorry, for the details on the post-its, don't worry, we'll get closer as we go in. But just for the full page, is that legible. Oh, you've got the [laughs] thanks, Nicky. Don't worry. Just appreciate it as a blurry graphic right now and then we'll go into the details.

So, back to my Tron inspiration. Instead of seeing, when I first came across futuring and this method in particular, it was, it felt like the difference between standing at a crossroads and seeing a good future versus a bad future. And then stepping into this environment, I felt like if I was standing in the middle, I could see 360 degrees of possibility around me. So, it felt like a very much, an opening up of detail and multiple experiences of futures. Now, what we would do here if we were spending the whole day together is possibly generate a list of the different drivers of change. So, the main things that are affecting us as a community. And this is something that you can, in your groups, add some things to. But what I've plotted here is on the vertical axis is an issue of global stability affecting whether we can move around, whether there is mobility of artists exploring the world but also other people, sorry, exploring isn't the right choice of word. Moving around, and also artists or projects coming to Australia in physical life.

On the other axis, I've put how our support structures function in the arts. So, there's the formal, large scale and centralised. All the way through to informal, community driven and decentralised. And by having those two axes you end up with four versions of a society in 2030, of which there may eventually be a combination of a few of these things. And it is up to the group when you

breakout to see whether you want to go into what are the things that are causing these things to come about. But what you will end up with is are these four, kind of like four narratives about a future, where you can go into the details of them, so. I think I shared with some of the, so we have Rochelle and Adelaide and Sia are going to help facilitate the smaller groups. Thank you very much for doing that. I had a total crash course in futuring facilitation. Where they'll, they will be going in there to scribe the conversation.

So, we'll zoom, each of us will zoom into one of these areas. And so this particular quadrant is looking at primarily local focus, local creation, local sharing, local physical connection with formal large scale, centralised support structures. So, in a society like that what are our platforms for sharing. Where do we go for arts education if we're skilling up? How do we find our audiences and how do they find us? What are we making? How are projects funded? How do our vital art spaces function? Are there vital art spaces in 2030? What do they look like? Who runs them? Who attends them? What are our key survival tools? It's a pretty general one. And how do we celebrate our wins? So, and when I'm saying 'our' here, who is the 'our'?

So, your group can discuss the perspective you're looking at here. And also when you fill in what some of your survival tools are, there, for example, one of them for me is permaculture, growing my own food. You can also, it doesn't have to be one thing, so it could be a few things there where the post-its get copied out. But just trying to keep them in the theme of that colour. You can also as the other hosts know connect, oops, connect these to one another, if there is a particular connection that you want to draw. Hopefully, the software won't bug out. You don't have to get to every single questions. These are sort of provocations. The group will have a chat about what it would mean if there was a, if we'd gotten to a point where there was relative global stability, where maybe it was still kind of like affordable for people to be flying around the planet. Maybe there is some kind of mitigation or like carbon emissions caused by international travel and what's going on in that space. What are, how are artists challenging each other? What kinds of international relationships are still seen as being really vital?

If you're somebody that's not really focused on that, I just ask that you humour or spend some time with your other participants hearing about their experiences. If you're someone that's very much reliant on a touring, an international sort of touring dynamic, that's also a really interesting story to share. I know a lot of my friends have just had everything completely erased from the rest of the year. And they're really stuck in how to think about, how to rethink sharing and rethink audiences.

The second one here, so we move around between the four. Perhaps even just have a look at, discuss as a group which ones you are really interested in talking about. And which ones you think, you'd prefer to maybe avoid. But there should be from the prompts there, there should be some things that you, hopefully, there are some insights, some of you will learn things from one another that you didn't think about before. Are there any questions so far? I think we've lost a few cats. So, this is, in your breakout rooms, you're spending about 20 minutes together trying to fill in the details for some of the notes for each of the four quadrants. And ask yourselves are there any aspects that are common to all four? Which are the four potential future societies is your group most drawn to? And then we will be sharing the insights back to the group. I'll come in at about the 10-minute mark to just check how you're going.

This is really like, I think Rochelle was asking why 2030, why 10 years from now? And I think it's a great question. A lot of the futuring theorists or scholars that I've worked with have said that around 10 to 15 years is like a sweet spot where you can at least start to fantasise about some aspects of the future but a lot of it is still quite tangible. And I agree with that. I think at the moment, there's been so much, so many shifts in the last 10 years that we could probably draw from and learn from to dive into this. There's no wrong way to do this. This looks a bit like a test. It's absolutely not. Please feel free to get messy in this space. Also, to hack some of the information that's already there if you decide that there's something as a group that means more to you than the prompts that are there. Please add them in.

We'll start the breakout rooms by introducing ourselves to one another. What I'd like you to, how I'd like you to introduce yourself, if it's cool with you, is to, can everyone see my share screen? Have a look at these prompts. They, and just to indicate the, if there is one in particular that is something that is really, you're feeling either particularly concerned about or if that aspect of your future is something you feel like you can't see. So, if in 2030, what we might find is some of the groups are really focused on making and how we make. Other groups might be more focused on how we come together. Others might be more focused on the mechanics of funding and lobbying. Who knows, it's all coming. So, if there are parts here that you would really like to amplify and spend time on, then please do as a group. But, yes, please introduce yourselves. Try as best you can to stay in 2030. You can catch each other out a little bit if you find yourself saying, "Oh, I think this will happen." Try and be in the 2030.

And try and let co-existing, try and let conflicting narratives exist. Those of you

who are in arts world that are all driving Teslas and others who are all, you know, spending more of your time building yurts for one another. Those futures can totally co-exist in this space. Also, challenge yourselves to be as granular as you can. Whether it's like what you had for breakfast or, you know, if you cut your finger making something in particular. Try when you're sharing something to try and get a bit detailed. Again, I can see there's quite a lot of turtles, turtle identifying humans in this workshop. So, it's also totally cool to be quiet or to add your thoughts in the chat section if you don't really want to speak. All good?

Thank you so much for sharing. I'm sorry I didn't get to drop in on the other spaces, but I bet it was probably as rich as ours. How did you go, Rochelle?

Rochelle: We went well. We only focused on one quadrant to try and contain, you know, the conversation a bit more. I'm just going to it, I don't know how much you want me to extrapolate but we had a really interesting dynamic group of people, actually and felt very fortunate. People who work in the art space in virtual reality platforms, in education coming from that background as well. And also, from advocacy and activism. So, that's a really, yeah, a really interesting group of people.

Claire: Great mix. And you don't have to do feedback just now. I think I'll just give everyone a, like a five-minute toilet break, step away from the screen and then we'll come back to –

Rochelle: Yeah, no worries. But it felt like we only perhaps just kind of like dipped our toe in the water. Very, you know, like brushed –

Claire: Same with us.

Rochelle: – the surface, yep.

Claire: [Laughs] Same with us. I have done these workshops that have gone for three days, so trying to cram this into, this is a first taste, if you're finding that there's something in it, you'd like to learn more about this, there's definitely opportunities to do more extended versions. But you could see how much becomes unearthed through the process, I hope. What do you reckon, Sia? Ten minutes or five?

Sia: I think we might have to keep it short because it's getting close to 2:30 ...

Claire: There you go, oh, wow, we haven't even done the gooey thing yet. I guess –

Sia: So –

Claire: OK, just maybe just a couple of minutes and we will kick off again at 2:15.

Sia: Yeah, sounds good.

Claire: OK.

Female: It's so interesting seeing everyone's boards and how we all approached it.

Claire: It was quite a lot generated in a small period of time.

Female: Yeah, it's great.

Claire: Adelaide, are you speaking for your group?

Adelaide: There's some people in my group here. I'm –

Claire: Oh, sorry, we're still a few, yeah. We're sort of jumping ahead.

Adelaide: I actually didn't ask. I forgot to ask who wanted to speak. We can ...

Claire: Do you know the difference between a llama and a ...

Adelaide: Alpaca?

Claire: Alpaca.

Adelaide: All I know is that apparently –

Claire: Jake does [laughs]

Adelaide: Who does?

Claire: Jake [laughs]

Adelaide: Jake does.

Jake: I should know more because I had to illustrate a children's book once, which had llamas and alpacas and vicunas and there's a fourth type. It's like a llama and alpaca are domesticated versions of the wild animals. And I had to draw

like cartoons of the distinctions of the four animals and it did my head in. But it's stuff to do with like their, the size, the type of wool they have, the speed they run and like the shapes of their ears is a big one. I don't know what the distinction is. But also how their, there's like a kind of a class system that this children's book was like, it used the class system that some South American cultures class these animals against like racial inequality in the country. The children book was super loaded, but, yeah. So, they have a system where they sort of like, and I can't, I need to remember which one was like the bottom one. It was like the real, they didn't like this particular animal. But, yeah, real interesting.

Adelaide: There you go.

Claire: I think you just volunteered to share your illustration work with us after this session.

Jake: Well, look, I never actually read the book because it was written in Spanish, which I can't read. So, if anybody can read Spanish, then by all means.

Claire: Great. OK, I think we have most people almost back. So, yeah, OK, Sia, you were right. We have run, we're running rapidly out of time. It would be great if each group recalls maybe three highlights from their discussion. Like it might be from one particular quadrant or just overall observations. But I'll just share my screen with you to tell you why. So, down into this space. This is basically what we're going to end up with. So, some of the things that we were particularly drawn to or we'll try to spend a minutes to fill some of these things in terms of the things that we held onto from 2020 or learned from. The things that we gladly let go of. Some of our new individual habits and our collective habits. Maybe new metrics for what works. Here we have sort of old metrics and structures that are dying out, but still around 2020, were holding on for dear life. And then over the next five years were challenged out of existence.

So, this blue gloopy zone is really the sort of porous 2030. So, in your feedback, while you're giving the feedback, I'll just try and, or actually, Adelaide and –

Myrna: Sorry, Claire, can you explain all of that again? That's, it's doing my ADD brain in.

Claire: [Laughs] I'm sorry.

Myrna: Can you please just quickly like, what?

Claire: This is really, you know, it probably only makes sense to me. But what I'm trying to do is graphically visualise this is time and the blue gloopy zone is 2030 and it includes some of the main qualities or things that we think would, we would like to define. The kind of art we're making on the world that we're making this art in. And all of these other gloopy lines are, the little bit of text in there describe what they are. So, that this some old things that died out at around 2020. Maybe some old metrics that died out. Structures that died out. Some things that perhaps were positive but also died out. And then things that we really retained. I completely understand if you don't understand. I just ask you to try it with me. It's actually the first time I've done something with this kind of, the line work character to it. And I think it's a nice way to breakout from the post-it note like grid structure in some ways to get us thinking a bit more, in a fluid, temporal way. But thank you for your patience and also thank you for calling me out, Myrna, for maybe going too fast. So, Adelaide, if you or someone from your group wants to, oh, I just jumped, did I do that? That's all right.

Adelaide: I'm happy to do it on behalf of our group unless anybody else would love to. Oh, such enthusiasm. All right. We, what did we think. We thought, we spent a lot of time in the bottom quadrant. So, D, primarily local stuff and primarily community structures. We were asking ourselves, I think we, you know, in our 2020 perhaps the future wasn't as technological as we thought it might be. Maybe we would need to be, yeah, more connected to our communities. There'd be more DIY approaches.

Community would be very local, and we'd rely on local resources, local skills. We did talk about how that might mean that some communities with access to more significant resources are better off than others. And there might be actually an inequity arising from this. And we, yeah, we also talked about kind of the ways that we would remember back to when COVID hit in 2020 and how it was so great that we spent so much time walking around our suburbs and in the parks and things like that. And that we still do that, so that's nice.

We did also talk about a very dystopian future if you go across to quadrant C. We imagined where our future, that this future is where perhaps we thought there would be less equity, but that might, less equity but also kind of maybe there would be a fairness to the way things are distributed because somebody would be, you know, some kind of big structure would be divvying up the resources. But we, yeah, we asked, you know, who's agendas will be served by a kind of formal overarching structure. Yeah. Does anyone want to add, in our group, want to add anything to that?

Ellie: I think you summed it up really nicely, Adelaide, actually.

Adelaide: Thanks, Ellie.

Claire: Great. I think we will, thank you. We'll move onto Sia.

Sia: I actually managed to offload my speaking tasks to the group. We actually, I must apologise, Holly had to leave us early, but we thought it was befitting, we just had a nice old chat. We had a good, you know, good discussion. So, I had Myrna and Jake. I think you might end up taking turns. But, yeah, you'll see there wasn't a lot of note making but we had a lot of good discussions. So, I'll pass it over to Myrna first and Jake. Please, come in if you feel like it [laughs]

Myrna: Hi, everyone, I'm Myrna and I am, we had a really great discussion. Jake, Holly, Sia and I were talking a lot about how artists can now use their voices in a way we are truly post-COVID. I think some of the articles that Claire and Sia shared with us were talking about the fact that we were not truly post. It's not over. But in 2030, it's over and we are onto other things. But what's come through and what's come from that is that we can use our voices in many different ways. And some of the platforms that we've got available. We also, there's a real return to local. A lot of times you hear people talking about it in 2020, but in 2030, it's really a part of the strategy that it's not just local global. But it's local and that online is a real part of the strategy and I think Holly mentioned VR at one point because it's part of people's mental health and that kind of thing.

Education is a really important one where we find, we talk about direct fundraising. Coming from source and how we invigorate funding structures that predominantly we feel that will come from having governments and private schools recognised that they need to educate the young from very early on. The value, the inherent value of artwork and artistry and creativity. And children will grow up in 2030, they don't even think about it. Creativity is a valued and is what politicians in 2020 were saying, "Not real work." It is now real work, it has a structure, it has a framework and is well funded. Does history repeat itself? Yes, sometimes it does. We have seen probably another protest. Jake, is there anything else you want to add?

Jake: No, I think we just talked a lot back and forth about the, from the perspective of 2030 of where the allegiance to the arts sits. Do we look for support from the private sector or do we look for government support to advocate for the arts as a thing that is a mode of voice or a method of expression that is valued in the community.

Myrna: Yeah, so the biggest thing that art is valued. And we can, you know, something like for example, in 2030, we no longer wait 10 years for issues like racism and what have you. And artists' voice and their network has been a big influence just as it has in COVID times to move the dial and to move the conversation and to put pressure on politicians to make real change. So, artists as we've seen the amount of influence, we've recently had in 2020, we now have even more influence in 2030. People are looking to artists to be at the table in many different industries whether that's mathematics, engineering, design, cooking, it doesn't matter. Artists are a very vital part of our society. Not this sort of, considered last when there's a crisis, but considered first. And more day to day, not just when crisis hits. That's it.

Claire: Thank you so much. Rochelle, do you want to share from your group? Are you there? You might be muted.

Rochelle: I am muted. I'm sorry. I'm sniffing away here. My –

Claire: I'm so sorry.

Rochelle: – my cold has like kind of reared its head again. But we, so I'd say actually the thing that kind of came out of our discussion quite a bit was there being a lot of clarity between things that exist in 2030. So, they'll be a real, they'll be both kind of people who want to specialise, significantly specialise and then an increase also in people who are better generalists. So, we interpreted that as more people perhaps being producers or active in that kind of producing role. Gatherers of content. Distributors of content and that everybody in a project or a community are engaged in some way. We talked about, you know, the potential for that on a kind of broader scale in 10 years from now that we might, you know, like on social scale, that we might actually be in the middle of war or be trying, or recovering from the fact of war over the last 10 years since 2020. The tensions have, between countries had really escalated.

And so, we really focused on the local arts quadrant D. And that [Teff? 00:48:22] in our group also brought up this idea that they'll be a lot more kind of what he called splinternets. So, localised internets. And that there would be a breakdown of the idea of a kind of international internet if that makes sense. So, that information would stay a lot more localised and the sharing of information stayed a lot more localised. And that there was greater disparity between the kind of large-scale spectacle events and small scale really personal experiences or community experiences. And less of that in between space if that makes sense.

We also had this idea of polarity between, it's very possible that artists or perhaps some artists were very well respected and accepted as serious people in the community. We're an important people community, but that also the idea of being an artist was quite decentralised as well. Not just the support structures but the idea of who calls themselves an artist is quite decentralised. And then, you know, there's some people who are very immersed in the digital space and that has become a really big integrated aspect of their life. And then other people who are completely rebelling and have completely digitally detoxed and are, like live their lives and practice offline completely. So, I would say that to me would be the biggest sort of things we talked about. It was these big, there was less grey in the middle and more exaggeration between the two experiences that people are having in 2030.

Claire: That's great. Thank you, Rochelle.

Rochelle: I meant to my group, any of you are welcome to speak up. But I hope if there's anything you wanted to add as well. Yeah. Perhaps, there is one thing actually that I want to say was that there was an increase in collaboration. So, that it was just impossible to do anything independently. You had to, there's more collaboration and a more significant responsibility in all of us to both educate each other and share resources and share information as well.

Claire: Great.

Female: I think I'd just add too that perhaps it would be more audience driven practice as opposed to art for art's sake type practice.

Rochelle: Yes, thank you.

Claire: Just on that last note, would you say that that was the state of things in 2020? That there was art for art's sake?

Rochelle: No, I think we're suggesting that there isn't arts for art's sake. That it's audience driven. Like community need driven.

Claire: Oh, I mean like when we're thinking back to 2020, is that something that's had a big shift? That there, are you saying that there probably was more art for art's sake in 2020? Yes, OK. Good. Thank you so much. Hannah, do you want to share a couple of notes from our group and then we'll, I think it's 2:30, so we'll probably have to wrap up.

Hannah: I'll try to be super speedy. My group talked a lot along the mobility access of that little sort quadrant because in our group there were a couple of artists whose practice felt very reliant on international mobility. Especially for skills development but also for sharing the physical objects of your work. So, we were forced to sort of problem solve how that could look in a world that has very reduced mobility. And we sort of arrived at this idea of slow collaboration. Sort of like slow food. Or the idea of sort of eating locally and organically and slowly. But with your collaborations. So, sort of thinking about longer term residencies in different places, which means the community that you're visiting is investing in an arts exchange. And it means people are staying longer. Maybe having a deeper discourse. So, international collaboration isn't impossible, but it's something that happens on a much longer and slower scale.

And maybe the art that results from that is more interesting and richer. So, that was a positive version of the future. Or positive version of the present that we're enacting. And also, we're talking about, I am speaking to you from our post-capitalist 2030, where we're all living on universal basic income. And thinking about disengaging from the idea of an arts career. An arts career is something that is largely pretty defunct. But instead thinking about these communities of art making and collaboration. As a part of that, a really important thing is protecting the ability of the marginalised obviously as technology has increased, the gap between who has access to what information. Or if you're talking about communities, some communities that have more resources, even just in terms of communication, talking about how to protect the ability of marginalised people to participate or lead that art making was a little bit of thinking. But there needs to be a lot more of our thinking I would say. [Laughs]

Multiple Voices: Yeah.

Hannah: Was that a reasonable summary?

Claire: That's great. And I think that particularly that tension that was brought up about us maybe having a greater digital literacy, but the greater sophistication of the technology is actually starting to possibly shut people out. So, that it's not necessarily that we have this technological utopia where everyone has access and platforms are completely democratised. So, I thought that was an interesting one. So, I'm going to have to leave you with the dreaming of filling this in. Or perhaps we line up another time to gather if you're interested at some point. Or I can just give this to you as an artefact. You will get all of the boards as details there.

I wanted to share just one, I've been reading quite a lot of Adrienne Maree Brown who wrote Emergent Strategy and also Pleasure Activism. But there's just this particular quote that really grabbed me. One of my favourite questions today is how do we turn our collective, full bodied intelligence towards collaboration if that is the way we will survive? My favourite life forms right now are dandelions and mushrooms. The resilience in these structures, which we think of as weeds and fungi, the incomprehensible scale, the clarity of identity excites me. I love to see the way mushrooms can take substances we think of as toxic and process them as food. Or that dandelions spread not only themselves but their community structure, manifesting their essential qualities, which include healing and detoxifying the human body. To proliferate and thrive in a new environment. The resilience of these lifeforms is that they evolve while maintaining core practices that ensure their survival.

I wonder if we can think of ourselves a little bit as dandelions and mushrooms moving forward into some of these [laughs] pretty horrible challenges and dynamics around us. And I want to thank you for being so generous today with your stories and contributions. And I hope that that's given you some kind of an idea of where futuring might be useful, whether you do it just with one other person or get a gang together to try and co-author some stories or honour some questions together. And I would love to see your faces again at some other point if there's any other opportunities to spend a bit more time digging a bit deeper into some of these things. But I hope that was a helpful enough taster.

Sia: Thank you so much, Claire. I think we've all had a great experience working through the interesting world of futuring and just thinking about a good tomorrow and maybe a not so good tomorrow. And how it all aligns on that journey. So, again thank you so much, Claire, for sharing with us and guiding us through this process. It is 2:36, so we might wrap this up now. As Claire said we will make PDF documents of all the boards and then we've recorded as mentioned at the start, we recorded the whole group sessions. So, we'll cut that together in a video which, all of which will be on our resources page, which is located through the programs page on our website. But I'll send all of you links. And we will be in touch with just the post-workshops as well. So, again thank you all of you for showing interest in this and joining us today. And, yeah, on behalf of Ainslie and Gorman it's been awesome and thank you again, Claire.

Rochelle: And I just, thank you, Sia.

Multiple Voices: Thank you.

Female: Thanks, Claire.

Rochelle: Thanks, Claire. Can I just add that all of you are very welcome to get in contact with Sia, myself or Adelaide. And further this discussion or other conversations. We're very interested in engaging with all of you and particularly if this is one of your first engagements with us as a sentence. We would love to continue the conversation with you and to see you as part of our programs and activities there as well. So, please don't hesitate to contact us.

Myrna: I think there's a real need for these kinds of conversations, it'd be great to do this again at some point.

Adelaide: Yeah, thanks, Myrna. I think, yeah, it's been really great for us as producers to work with Claire and to see what the possibilities are for all of you as kind of co-participants in this. So, I think we'll definitely think really carefully about how we can keep these conversations going and these kinds of activities going. So, thanks. Have lovely afternoons, everyone.

[End of recorded material at 00:59:57]