



House of Representatives Standing Committee on Indigenous Affairs

Submission from the Department of Communications and the Arts to the Inquiry into Pathways and Participation Opportunities for Indigenous Australians in Employment and Business

Australia's Aboriginal and Torres Strait Islander cultures are steeped in over 60,000 years of history, and are rich, diverse and dynamic. The Department of Communications and the Arts (the Department) understands that strong connection to culture is essential to the wellbeing and identity of Aboriginal and Torres Strait Islander peoples, as well as being integral to our nation's story. Strong culture and language sustains and strengthens Indigenous communities, and provides opportunities for Aboriginal and Torres Strait Islander peoples to gain employment, develop professional skills, participate in the nation's economy and safeguard their cultures for future generations.

The Department delivers a range of initiatives, as outlined in this submission, that enhance Aboriginal and Torres Strait Islander people's cultures, and in turn which increase professional opportunities, employment and connectivity.

The attached submission outlines Government activity taking place within the Arts and Communications portfolios to support this goal, in particular support for Aboriginal and Torres Strait Islander:

1. artists through the Indigenous Visual Arts Industry Support program
2. languages through the Indigenous Languages and Arts program and through taking the lead on Australia's support for the *United Nation's 2019 International Year of Indigenous Languages* (IY2019)
3. musicians through the Indigenous Contemporary Music program
4. people through the development of an Indigenous Digital Inclusion Plan.

The submission also provides information on the Department's own policies and practices that aim to enhance Indigenous recruitment and procurement.



1. ARTS PORTFOLIO ACTIVITIES

1.1. Indigenous Visual Art

Australia's contemporary Indigenous visual art has been described by art historian Robert Hughes as 'the last great art movement of the 20th Century' and by poet Les Murray as 'Australia's equivalent of jazz'. Through visual art, Aboriginal and Torres Strait Islander people communicate the ways in which they perceive the world.

Each year, the Australian Government provides around \$21 million through its Indigenous Visual Arts Industry Support (IVAIS) program to contribute to a professional and ethical Indigenous visual arts industry that features strong participation by, and provides opportunities for, Aboriginal and Torres Strait Islander artists.

IVAIS funding is primarily delivered to four types of organisation:

- art centres, mostly in remote and very remote locations
- industry service organisations
- art fairs
- arts hubs, mostly in regional or urban locations.

In 2018-19, \$20.8 million was provided, with \$11.8 million supporting the core operations of funded organisations and \$9 million for the employment of Indigenous art workers by art centres. Of the 91 organisations funded through IVAIS, 90 per cent are Indigenous owned and governed, with 73 per cent incorporated under the Commonwealth administered *Corporations (Aboriginal and Torres Strait Islander) Act 2006* (CATSI Act).

In 2018-19, funded organisations together:

- supported around 8,000 artists
- employed 345 Aboriginal and Torres Strait Islander people, including 213 full-time and part-time IVAIS funded arts worker positions
- participated in over 900 exhibitions and events nationally and internationally
- achieved nearly \$30 million in art sales
- directly contributed over \$70 million to the Australian economy.

Artists and Art Centres

Some of Australia's most dynamic and critically acclaimed visual art is produced in art centres that enable Aboriginal and Torres Strait Islander people to maintain and develop professional arts practice, develop skills, sustain and transmit their unique cultures, take-up leadership roles and participate in Australia's internationally-renowned Indigenous visual arts movement.



Art centres are highly valued by community members, are usually at the heart of community life, and are central to the cohesiveness and social and economic wellbeing of remote communities. Most art centres and artists subsidise other services for their communities such as food and nutrition programs, numeracy and literacy programs, training and employment support, leadership and youth services, after school and holiday programs, as well as facilitating access to government services.

The collectively owned art centre, governed by Indigenous Directors, has proven to be a viable business model for providing artists with professional opportunities and helping sustain small communities that may otherwise be wholly dependent on government benefits and services.

Art centres are also relatively stable enterprises, particularly when considering the challenges facing small businesses in remote communities. Of the 90 organisations funded through the IVAIS program in 2008-09, 67 (or 75 per cent) were still funded in 2018-19. This means that, for a decade, these organisations have consistently delivered against program outcomes across arts development, engagement with the art market, Indigenous employment and participation and managing financial, administrative and governance requirements.

IVAIS funded organisations invest significant time and resources into providing opportunities and support for artists. This includes technical skills development workshops, professional studio space with specialised equipment and technical support, cultural trips to Country, marketing and exhibition opportunities, as well as workshops and information sessions on copyright, the Resale Royalty Scheme, ethical dealing and financial management.

Art fairs provide Aboriginal and Torres Strait islander artists and arts workers with opportunities to engage with the public and to promote and sell the work from their art centre. They also provide opportunities to network with colleagues from other art centres, attend forums and other professional development activities, see first-hand the art coming from other communities, and gauge how the work from their art centre compares. In 2018-19, the four Indigenous art fairs supported through the IVAIS program had combined sales of over \$5 million and made a combined estimated contribution of approximately \$20 million to their regional economies.

Indigenous Arts Workers

IVAIS arts worker funding provides stable employment in the visual arts sector for Aboriginal and Torres Strait Islander people. It also provides Indigenous-owned art centres with more opportunities to engage local employees. IVAIS funding is provided to 65 art centres in remote and very remote communities, of which 64 art centres received funding for arts worker positions in 2018-19.



No longer the floor sweepers and tea makers, arts workers are taking on significant roles in art centres and beyond.

Penny Watson and Marlene Chisholm, Desert Art Worker Program, 2019

Arts worker funding evolved out of the Government's Community Development Employment Projects (CDEP), which enabled communities to pool unemployment benefits into wages for people to participate in community development programs.

In 2008, the Council of Australian Governments formed the National Partnership Agreement on Indigenous Economic Participation towards meeting the Closing the Gap employment target, and this saw the transition of CDEP to 'real jobs' in remote communities¹.

From 2010-11, arts worker funding was delivered by the then Department of Environment, Water, Heritage and the Arts. From 2015-16, it has been delivered through the IVAIS program, in tandem with operational funding to art centres.

Arts Worker Roles

Within the parameters of the Australian Government's National Employment Standards, art centres can:

- design a staff structure, including arts workers, that best meets their needs
- offer arts workers full-time, part-time or casual employment
- offer higher salary levels to higher-performing, more experienced arts workers, either by reallocating funds within their total IVAIS arts worker budget, or by using additional organisational funds (such as sales income) to top-up salaries.

It is expected that, where viable, arts workers are employed in a part-time or full-time capacity so that they have access to benefits, such as wage and hours of work security, professional development, superannuation and leave entitlements. To provide employers and employees with greater flexibility, a moderate degree of casual employment is also permitted.

2018-19 Arts Worker Numbers

Status	Number
Full-time	62
Part-time	151

¹ See: http://www.federalfinancialrelations.gov.au/content/npa/skills/national-partnership/past/economic_participation_NP.pdf



Typical arts worker roles include:

- **Administrative Assistance:** art centre and office administration; reception; office systems maintenance; vehicle management; building maintenance and repairs.
- **Artist and Art Studio Support:** technical activities such as canvas stretching, paint preparation, bark stripping, kiln preparation and firing; purchase and distribution of art materials; arrange meals; organise field trips for artists to collect materials; maintain art centre studio and stores; transport artists to and from the art centre.
- **Marketing and Promotion:** photograph artworks; catalogue artworks in the Stories Art Money (SAM) art sales database; update web-site; make and record sales; prepare for exhibitions; package and freight art; and assist with markets, art fairs and festivals.

Many arts workers are long-term employees who hold significant corporate knowledge about their art centre. This is important in the context of a comparatively high-turnover of non-Indigenous employees, and also means that investment in training reaps long-term benefits for both employers and employees.

There is unmet demand from art centres for arts worker funding. There have also been calls to extend support to provide a broader range of professional development opportunities for arts workers in other types of IVAIS funded organisations, such as art fairs, service organisations and regional arts hubs.

Costs per arts worker

Funding of \$55,000 (ex GST) per annum is provided for a full-time arts worker and \$35,000 per annum (ex GST) for a part-time arts worker.

- IVAIS arts workers receive the minimum wage², plus leave and superannuation entitlements and training.
- Approximately 90 per cent of the Government's investment per arts worker goes to the arts worker, either directly as wages or indirectly through entitlements.

Table 3: Breakdown of expenditure per full-time and part-time arts worker

	Admin \$ per capita (capped at 10%)	Wage	Superannuation (9.5%), training (8%), annual leave & LSL	Total
Full-time arts worker	\$5,500	\$36,300	\$13,200	\$55,000
Part-time arts worker	\$3,500	\$22,875	\$8,625	\$35,000

² See: <https://www.fairwork.gov.au/how-we-will-help/templates-and-guides/fact-sheets/minimum-workplace-entitlements/minimum-wages>



Feedback from organisations that receive arts worker funding

The Aboriginal arts worker funding has made such a difference to people's lives in Warmun. Our community members live in the well-known artist community of Warmun, but a lot of the Gija people live in poverty. The demand to work at the art centre is extremely high. The community loves the art centre and as much as it needs them, they need it too. There is a deep commitment to the preservation of Gija culture through art.

Warmun Arts, WA

IVAIS funding allows the art centre to keep its doors open. Ngukurr Arts is a vital cultural and economic hub in the community of Ngukurr. Ngukurr Arts is a great source of pride to the community of Ngukurr where artists and cultural elders share rich and unique living cultural heritage to the broader community. IVAIS funding is an investment into the health and wellbeing of the community of Ngukurr.

Ngukurr Arts, NT

The funding allows us to operate in the community as a business. The art centre being the most important business in community as a way of earning, cultural knowledge, teaching, self-empowerment and learning the ways of business...

Kaltjiti Arts, SA

IVAIS funding is critical to our viability as a business. Through this funding we can employ a manager and cover some of our operational costs. The arts worker program creates more work for the manager but is essential to the art centre and its future. We are still a young art centre and the funding helps us grow our reputation, develop new markets, run a studio and shop and support the professional development of artists.

Gapuwiyak Arts, NT

Clearly the most important impact IVAIS funding has at Yarliyl is it enables us to operate as a professional business while we train indigenous staff and record our culture through painting.

Yarliyl Art Centre, WA

... employing local indigenous people...enabling indigenous to develop artist practices...enabling the sale of indigenous art and artifacts...enabling income for indigenous artists...facilitating opportunities for local indigenous people...enabling the development of pride in a worthwhile community facility...enabling travel and professional opportunities through art practice.

Merrepen Arts, NT

Addressing Barriers

There are barriers that preclude arts workers from advancing within their organisations. This includes lack of education, limited English and writing skills, balancing cultural, domestic and other obligations with work, as well as family obligations that can impact on decisions that involve money. There are also challenges for art centres in providing employment for people who may never previously have had a structured job.



The industry service organisations funded through the IVAIS program, including Desart and the Arnhem, Northern and Kimberley Artists (ANKA), Aboriginal Art Centre Hub of Western Australia, the Indigenous Art Centre Alliance FNQ and Ananguku Arts provide structured support and professional development for arts workers. More information on the two largest arts worker training programs, delivered by Desart and ANKA, is provided below.

Desart Art Worker Program

The Desart Art Worker Program includes:

- workshops with Indigenous curators from the Art Gallery of NSW and National Gallery of Victoria
- industry engagement trips to cultural institutions in capital cities to investigate what happens to art when it leaves the art centre
- hands-on photography and digital skills workshops in art centres
- a five-week internship (in partnership with the Museum and Art Gallery of the NT) to follow the National Aboriginal and Torres Strait Islander Art Award (NATSIAA) from selection through conservation, exhibition design, lighting and installation, to the Award opening event.

A case study on the employment and training pathway of Alice Springs arts worker Cornelius Ebatarinja is provided at **Attachment A**.

ANKA Arts Worker Extension Program

The ANKA Arts Worker Extension Program has two components:

- *Foundation* - a one year program of workshops, training, networking, field trips, site visits and interstate internships for arts workers to learn new skills, advance their careers and increase their participation in the wider arts industry.
- *Pathways* - a career development and support service giving Foundation graduates further professional development opportunities, including higher education options.

Through Pathways, participants can obtain a Specialist Certificate in Cross-Cultural Conservation and Heritage. The new Certificate is the result of a partnership with the Grimwade Centre for Cultural Materials Conservation and Trinity College at the University of Melbourne. It is the first accredited university program designed specifically for Indigenous arts workers from remote communities.

A case study on the employment and training pathway of Kimberley arts worker Lynley Nargoodah is provided at **Attachment B**.



Community Development Program – Art Centre Participation

The Community Development Program (CDP) is the Australian Government's remote employment and community development service, administered by the National Indigenous Australians Agency (NIAA). It assists job seekers to build skills, address barriers and contribute to their communities through a range of activities. The NIAA has engaged CDP Providers to deliver services in 60 remote regions.

In 2018-19, 57 IVAIS organisations reported that they engaged with CDP, primarily by hosting job seekers at the art centre and, in a few cases, employing job seekers. Most of these art centres reported positive engagement. Some reported tensions between running a complex fine art business, and participating in an externally designed and driven employment program.

1.2. Indigenous Languages

The Department is the lead agency for Australia's support for the United Nation's proclamation of 2019 as the International Year of Indigenous Languages (IY2019). The Australian Government Action Plan for IY2019 comprises 57 specific actions across 16 portfolios, including arts, employment, education, health and human services.

The Australian Government also invests around \$20 million per annum through its Indigenous Languages and Arts (ILA) program to support Aboriginal and Torres Strait Islander peoples to express, preserve and maintain their cultures through Indigenous languages and arts activities. The ILA program supports Aboriginal and Torres Strait Islander peoples to develop, produce, present, exhibit or perform Indigenous arts projects that showcase Australia's traditional and contemporary Indigenous cultural and artistic expressions.

To support the revitalisation and maintenance of Indigenous languages, the Government continues to support Australia's primary Indigenous languages infrastructure: a network of 21 Indigenous Language Centres. Each Language Centre receives operational funding from the ILA program to support their critical role in preserving, revitalising and maintaining languages. They do this by recording people speaking language and developing resources such as: dictionaries and databases; training for community based language workers; conducting community workshops; maintaining collections of language materials; acting as a central repository for resources and language data; and establishing and maintaining partnerships with Aboriginal and Torres Strait Islander communities and other key organisations such as local schools.



ILA operational funding is also provided to First Languages Australia (FLA), the peak Indigenous language representative organisation in Australia whose role is to communicate, advocate and educate about Australia's first languages. FLA developed Nintiringanyi: National Aboriginal and Torres Strait Islander Language Teaching and Employment Strategy. Nintiringanyi highlights key actions for each state and territory's consideration in appropriately developing and supporting Indigenous language teachers in schools.

In 2016, an additional \$10 million in ILA funding was delivered to protect, preserve and celebrate Indigenous languages. One of the target areas for the funding was career development for Indigenous language workers across the spectrum from community volunteers, teachers' aids, teachers and linguists. The measure concludes in 2019-20.

The Government has also committed over \$6 million in 2018-19 through the National Partnership Agreement on Northern Territory Remote Aboriginal Investment, and the Indigenous Advancement Strategy, to support the delivery of Indigenous interpreter services and sustainability in the NT, South Australia and Western Australia, as well as credentialing and training activities.

Barriers to employment for Indigenous Australians, including access to employment and training

A key barrier is access to accredited tertiary training in Aboriginal and Torres Strait Islander language translation and interpreting services. Translation and interpreting is particularly important in the delivery of health care, legal, and education services, where complex issues need to be effectively communicated and understood.

Government employment programs and opportunities to build upon effective initiatives and identifying gaps and opportunities in the workforce and future growth sectors that could result in employment and enterprise options for Indigenous Australians

Work undertaken to support Australia's participation in the 2019 International Year of Indigenous Languages (IY2019) has shown that the recognition, use and reawakening of Aboriginal and Torres Strait Islander languages provide key economic benefits, both for Indigenous and non-Indigenous Australians. These include income-generating and employment opportunities for Aboriginal and Torres Strait Islander people who speak language.

Language plays a crucial role in people's daily lives. It is through language that we communicate with the world, define our identity, express our history and culture, learn, and participate in all aspects of society. In many situations, provision of services in language is essential for daily life. This is particularly the case for high-stakes interactions in the health, social services, and justice sectors. The provision of these vital services in language provides a breadth of employment opportunities for Aboriginal and Torres Strait Islander people who speak language.



Income-generating and employment opportunities which arise from speaking language are especially strong in the sectors described below. It is important to note that language is important in every aspect of human life, and recognising and using languages provides a wide range of economic and employment benefits that extend far beyond the following sectors and industries.

Arts and culture: Language underpins nearly all forms of cultural expression, and employment opportunities for Aboriginal and Torres Strait Islander people can be seen across the breadth of the arts sector; in literature, contemporary music, opera, in telling stories on stage and screen, and through visual art. Importantly, speakers of Indigenous languages are more likely to receive an income from the sale of arts and crafts, and this can provide income for people who may be excluded from other economic activity due to lower levels of English literacy.

The 2019 National Survey of Remote Aboriginal and Torres Strait Islander Artists found that the use of traditional language by artists in Arnhem Land is very high, and further analysis demonstrates that the median annual income of artists in that region is approximately twice as high as the median annual income for Aboriginal adults in remote areas of the Northern Territory.

- Translating and interpreting: These services provide employment opportunities for people who speak an Indigenous language as their first language. The ability to communicate in local Indigenous languages at a deep level is an advantage for Aboriginal and Torres Strait Islander people working in industries such as health, disability services, early childhood, aged care, government, and as liaisons for industries such as mining and tourism.
- Education: Schools are major employers of Aboriginal and Torres Strait Islander people who speak language. Employment in schools provides opportunities to undertake professional development and research projects in areas such as science and mathematics. Language teaching is a specialised form of teaching. There is potential to provide enhanced career pathways for Aboriginal and Torres Strait Islander people who speak language by increasing access to accredited language teacher training programs.
- Broadcasting: The Indigenous broadcasting industry showcases the rich diversity of Aboriginal and Torres Strait Islander cultures, languages and talent. Additionally, broadcasting in language more effectively informs communities of news and information such as public health advice and emergency warnings. Speaking language provides an undeniable advantage for Aboriginal and Torres Strait Islander people when content is delivered in language, or when content showcases language.



- Cultural tourism: Tourism is Australia's largest services export industry, accounting for around 10 per cent of Australia's total exports. Data from Tourism Research Australia shows that tourists are increasingly choosing to experience Australia by engaging with Aboriginal and Torres Strait Islander cultures. Speaking language is not only an advantage in this employment area, but also provides further opportunities through language awareness, training and certification for working with tourists, as well as providing greater access to learning English and other languages.
- Land and sea management: Land and sea management on Country provides a career pathway for Aboriginal and Torres Strait Islander people who speak language. Knowledge of natural history, place and ecologies is embedded in Aboriginal and Torres Strait Islander languages, and manifests in many ways through land and sea management, ecological knowledge, astronomy and weather cycles.

IY2019 focused global attention on Indigenous languages and, throughout the year, visibility and acknowledgement of the importance of language has increased. The celebration and promotion of language so widely in Australia represents a seismic shift. As recently as the 1980s, Aboriginal and Torres Strait Islander children were punished for speaking language. These days, speaking language is celebrated widely, and there is a growing acceptance both of its intrinsic value and its economic value for both Indigenous and non-Indigenous Australians.

The experience of successful enterprises initiated and owned by Indigenous Australians and the involvement of Government departments and agencies in facilitating business opportunities for Indigenous Australians.

The Australian Government Action Plan for IY2019 makes commitments to:

- Provide support for the revitalisation and maintenance of Aboriginal and Torres Strait Islander languages
- Provide access to education, information and knowledge in and about Aboriginal and Torres Strait Islander languages, and
- Promote Aboriginal and Torres Strait Islander knowledge and values.

The Action Plan makes commitments to improve revenue raising opportunities for Aboriginal and Torres Strait Islander language organisations. It also outlines specific initiatives to support the provision of opportunities for participation in Aboriginal and Torres Strait Islander language teaching and learning, including supporting participation in Aboriginal and Torres Strait Islander language teaching and learning through some of the ILA program's 2019-20 funding round projects.



1.3. Indigenous Contemporary Music

The Indigenous Contemporary Music program was announced by the Australian Government as part of its 2019-20 Budget. The program will provide \$2 million over four years from 2019-20 to establish a national development program for Indigenous musicians and bands, including activities such as mentoring, touring and recording. Activities under the program are expected to commence in the 2020 calendar year.

As noted by the recent House of Representatives Standing Committee on Communications and the Arts' Report on the Inquiry into the Australian Music Industry, Indigenous musicians and recording artists experience a lack of performance opportunities and economic return, and these issues are further compounded for artists based in regional and remote locations. Through training and professional development opportunities, the Indigenous Contemporary Music program aims to provide participation, employment and business pathways for Indigenous Australians working in the music industry.

2. COMMUNICATIONS PORTFOLIO ACTIVITIES

2.1. Australian Digital Inclusion

Barriers to employment

The Australian Digital Inclusion Index (ADII) measures the extent of digital inclusion in Australia using three dimensions: access, affordability and digital ability. The index shows that Indigenous Australians living in urban and regional areas have an ADII score of 55.1, which is 6.8 points below the average national score.

The prevalence of mobile-only connectivity, which carries higher costs per gigabyte than fixed connections, contributes to poor levels of Affordability amongst Indigenous Australians³.

ADII research conducted in the far north Queensland remote Indigenous community of Pormpuraaw and the central Australian remote Indigenous community of Ali Curung suggests that digital inclusion for Indigenous Australians further diminishes with remoteness, particularly with regards to Access and Affordability⁴.

³ https://digitalinclusionindex.org.au/wp-content/uploads/2019/10/TLS_ADII_Report-2019_Final_web_.pdf

⁴ Ibid.



The involvement of Government departments and agencies in facilitating business opportunities for Indigenous Australians

In response to the 2018 Regional Telecommunications Review calling on a targeted digital inclusion program, the Government is currently developing the Indigenous Digital Inclusion Plan in partnership with Indigenous communities.

NBN Co introduced its third Reconciliation Action Plan on October 2018, in which key actions include encouraging delivery partners to improve First Peoples employment outcomes, and delivering product initiatives that promote economically sustainable access adoption in First Peoples communities across Australia⁵.

To drive value and promote the benefits of NBN among small/medium businesses, NBN Co plans to engage with small businesses and raise awareness through existing government initiatives in metropolitan and regional areas. The first initiatives are expected to be rolled out in the first part of 2020. NBN Co expects to launch the Indigenous Access Development Trial to identify opportunities to improve indigenous access to the NBN access network⁶.

Telstra's Elevate Reconciliation Action Plan 2018-2021, launched in January 2019, aims to address Indigenous digital inclusion and improve the economic participation of Indigenous Australians by improving telecommunications infrastructure in remote areas and upskilling digital capabilities⁷.

⁵ <https://www.nbnco.com.au/corporate-information/careers/diversity-and-inclusion/reconciliation-action-plan>

⁶ <https://www.nbnco.com.au/content/dam/nbnco2/2019/documents/sell/products-pricing/nbn-integrated-product-roadmap-nov-2019.pdf>

⁷ https://www.telstra.com.au/content/dam/tcom/about-us/community-environment/pdf/tel024_telstra-reconciliation-action-plan-2018-2021.pdf



3. DEPARTMENT RECRUITMENT AND PROCUREMENT

3.1. Recruitment

The Department is a party to the Australian Public Service Commission Indigenous Employment Programs Memorandum of Understanding 2016-19 (extended to 2020) and participates in a range of whole of government Indigenous employment programs in order to increase the representation of Aboriginal and Torres Strait Islander employees across the Department and the broader Australian Public Service (APS).

At 1 November 2019, the Department had 4.72 per cent of staff who identify as an Aboriginal and/or Torres Strait Islander person, above its previous goal of 4.5 per cent representation. The target has been increased to 5 per cent representation for 2020-2022, with a newly developed Aboriginal and Torres Strait Islander Employment and Retention Strategy to help achieve this.

Programs include the Indigenous Australian Government Development Program, a 15 month entry level employment and development program; and the Indigenous Graduate Pathway, a centrally coordinated and culturally safe recruitment process where participating agencies are provided with a pool of eligible candidates for employment as a graduate at the APS 3 and APS 4 classifications.

The Department also applies affirmative measures recruitment practices to its graduate program allocating at least one position to a person who identifies as an Aboriginal or Torres Strait Islander person each year⁸. In 2019, the Department's affirmative measures graduate role was advertised through Indigenous Career Centres across all universities around Australia.

As the Department is primarily based in Canberra, with small offices in Sydney and Melbourne and minimal representation outside of these locations, the requirement for candidates to leave their home and support networks can at times be a barrier to employment with the Department. Despite this, the Department has successfully filled an Indigenous graduate role in three out of the four years since it was established. In 2019, the Department also utilised the affirmative measures process to fill a position outside of the graduate program.

The Department also participates in the WEX 2019 Indigenous Careers Expo, an event that brings Aboriginal and Torres Strait Islander students in years 10, 11 and 12 to Canberra to learn about career opportunities and pathways within the Australian Government. While there have been no direct recruitment activities as a result of this event, participation in the expo supports promotion of the APS as a potential employer for the candidates in future years. In addition, participation in the expo has helped connect Indigenous youth with other suitable work and learning programs.

⁸ The affirmative measure for Aboriginal and Torres Strait Islander applicants allows a particular job in the APS to be open only to Aboriginal or Torres Strait Islander persons.



The Department's Aboriginal and Torres Strait Islander Recruitment and Retention Strategy is due for release in December 2019. Throughout the strategy, the Department has recognised a need to focus on ongoing investment into the development of our Aboriginal and Torres Strait Islander staff. This includes ongoing participation in the APS excELerate program.

excELerate is a talent development program for high performing Aboriginal and/or Torres Strait Islander employees within the APS who are currently at the APS 5 or APS 6 level and wish to progress to Executive Level positions. The program comprises of face-to-face training, psychometric assessments, a unique 360 degree survey and coaching by an Aboriginal coach throughout program delivery. The Department had one employee participate in the excELerate pilot program in 2018, and another employee is part of the first cohort in 2019.

The Department has also recently offered an internal secondment opportunity specifically for an Aboriginal and/or Torres Strait Islander person to work on the Indigenous languages and arts program.

To further support the development of our staff, additional paid studies assistance is available to our Aboriginal and Torres Strait Islander staff with full time employees able to access up to a maximum of 16 hours per week, which is double the time allowed for non-Aboriginal and Torres Strait Islander employees.

Several online and face-to-face training programs are also available to all employees to increase cultural competence and support effective collaboration with Aboriginal and Torres Strait Islander peoples. These initiatives are supported by the Department's Reconciliation Action Plan (RAP) 2018-2019, which is currently being evaluated in preparation for development of a new RAP in 2020 and the establishment of a new Reconciliation Action Plan Network (RAPN) for Indigenous and non-Indigenous employees.

In recent years, the Department has received positive feedback around inclusion and diversity in the APS Employee Census. In 2019, 86% of staff agreed that the Department is committed to creating a diverse workforce (e.g. gender, age, cultural and linguistic background, disability, Indigenous, LGBTI+). There were also 83% of staff who agreed that their SES manager actively supports people of diverse backgrounds, which is 15% higher than the APS overall.

Despite the largely positive views on diversity and inclusiveness across the Department, the majority of the Department's Aboriginal and Torres Strait Islander staff work within one Division. The Division has responsibility for a number of Indigenous policies and programs and historically this has been a significant attractor for new Aboriginal and Torres Strait Islander employees to the Department. The Department continues to consider ways to attract Indigenous staff across its broader portfolio so that Indigenous perspectives are recognised in other areas of policy.



The Department also supports an active Indigenous Staff Network, which provides social and professional networking and advocacy for Indigenous employees. The Network is also supported by an Indigenous Champion, who is a First Assistant Secretary. There are numerous events hosted within the Department every year to increase awareness, understanding and engagement with Indigenous peoples, including NAIDOC week and Reconciliation Week.

3.2. Procurement

The Communications and the Arts Portfolio continues to exceed targets set under the Commonwealth Indigenous Procurement Policy. For the 2017-18 financial year, the Portfolio reported 525 contracts with Indigenous enterprises against a target of 28 contracts.



ATTACHMENT A

Case Study:

Cornelius Ebatarinja's Employment and Training Pathway

Cornelius Ebatarinja, an arts worker with Tangentyere Artists, works with Yarrenyty Arltere artists at the Yarrenyty Arltere (Larapinta) town camp in Alice Springs. In 2017-19, he completed three Desert photography workshops in his art centre, attended industry engagement trips to Adelaide and Perth, and participated in the five-week industry engagement NATSIAA program. He also received weekly literacy and numeracy tutoring over a four month period in his art centre, funded by Desert.

In 2019, Cornelius won the coveted *Desert Photography Prize* judged by artist, curator and writer Brenda L. Croft and Iltja Ntjarra Many Hands Art Centre Assistant Manager and emerging curator Marisa Maher. Of his award winning work, 'Because they are always here', Cornelius said:

Because they are always here, those kids, hanging around in the art room, playing on the play ground, watching their grandmothers and mother sewing, learning because they are always here, I thought to take a photo of them.

Hear Cornelius speak about the value of the Desert professional development and training: <https://vimeo.com/366659061>

See his award winning photograph: <https://desart.com.au/photography-prize/>



ATTACHMENT B

Case Study:

Lynley Nargoodah's Employment and Training Pathway

First employed in 2014, Lynley Nargoodah is a senior arts worker at Mangkaja Arts in Fitzroy Crossing, Kimberley, Western Australia. She is the Arts Administration and Special Projects Officer and has a high-level of responsibility, assisting with the organisational finances, the management of artist's accounts and sales, as well as co-ordinating special projects.

Lynley is a Director at Mangkaja Arts, having been the Chair in previous years, and is also a Director of ANKA. She is an integral part of the Mangkaja team, who has travelled widely, supporting artists and now curating exhibitions.

Lynley attended the 2016 Visual Arts Leadership Program Curating Workshop in Kununurra as part of *Desert River Sea: Portraits of the Kimberley* and, in 2017, graduated from the National Gallery of Australia's Indigenous Arts Leadership and Fellowship program. In 2019, she was awarded a University of Melbourne Certificate in Cross-Cultural Conservation and Heritage, receiving First Class Honours.

She recently curated the Mangkaja Legacy works that were exhibited as part of the *2019 Desert River Sea: Portraits of the Kimberley* exhibition, and is currently working on *Awakening our Stories*, which will result in the conservation and a fresh look at the major collection of works on paper held in the Mangkaja Collection.

Hear Lynley speak about her work at Mangkaja Arts in this video from the *Hear Us, See Us* exhibition at the United Nations, Geneva. 24 June-8 July 2019:
<https://www.youtube.com/watch?v=J7BVqUxE4cg&feature=youtu.be>

